ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING LEAR,

WRITTEN BY

WILL. SHAKSPERE.

——*SIC ITUR AD ASTRA.*

VIRG.

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ACT I.

Line 4. *IN the division of the kingdom*——] There is something of obscurity or inaccuracy in this preparatory scene. The king has already divided his kingdom, and yet when he enters he examines his daughters, to discover in what proportions he should divide it. Perhaps Kent and Gloster only were privy to his design, which he still kept in his own hands, to be changed or performed as subsequent reasons should determine him. JOHNSON.

6. —*that* curiosity *in neither*—] *Curiosity* is scrupulousness, or captiousness. So, in the *Taming of a Shrew*, act iv. line 569.

" For *curious* I cannot be with you." STEEVENS.

8. ——*make choice of either's* moiety.] The strict sense of the word *moiety* is *half, one of two equal parts*; but Shakspere commonly uses it for *any part* or *division*.

Methinks my *moiety* north from Burton here,
In quantity equals not one of yours:

and here the *division* was into *three* parts. STEEVENS.

19. ——*some year elder than this*——] *Some year*, is an expression used when we speak *indefinitely*. STEEVENS.

35. ——*express our* darker *purpose.*] *We shall express our darker purpose:* that is, we have already made known in some measure our desire of parting the kingdom; we will now discover what has not been told before, the reasons by which we shall regulate the partition. This interpretation will justify or palliate the exordial dialogue. JOHNSON.

38. ——*from our age*;] The quartos read—*off our state.* STEEVENS.

39. Conferring *them on younger* strengths,] is the reading of the folio; the quartos read, *Confirming* them on younger *years.* STEEVENS.

——*while we*, &c.] From *while we*, down to *prevented now*, is omitted in the quartos. STEEVENS.

43. —*constant will*] *Constant* is *firm, determined.* The same epithet is used with the same meaning in *The Merchant of Venice:*

————else nothing in the world
Could turn so much the constitution
Of any *constant* man. STEEVENS.

49.

49. *Since now*, &c.] These two lines are omitted in the quartos. STEEVENS.

53. *Where nature doth with merit challenge.*——] Where the claim of *merit* is superadded to that of *nature*; or where a superior degree of *natural filial affection* is joined to the claim of other *merits*. STEEVENS.

62. *Beyond all manner of so much*——] Beyond all assignable quantity. I love you beyond limits, and cannot say it is *so much*, for how much soever I should name, it would be yet more. JOHNSON.

63. ——*do?*——] So the quarto; the folio has *speak*. JOHNSON.

65. ——*and with champains* rich'd,
With plenteous rivers——] These words are omitted in the quartos. To *rich* is an obsolete verb. It is used by Tho. Drant in his translation of Horace's *Epistles*, 1567:

"To *ritch* his country let his words lyke flowing water fall." STEEVENS.

Rich'd is used for *enrich'd*, as *'tice* for *entice*, *'bate* for *abate*, *strain* for *constrain*, &c. MONCK MASON.

70. *I am made*, &c.] Thus the folio. The quarto reads, *Sir*, I am made of *the self-same* metal *that my sister is*. STEEVENS.

71. *And prize me*] I believe this passage should rather be pointed thus:

And prize me at her worth, in my true heart
I find, she names, &c.

That is, *And* so may you *prize me at her worth*, as *in my true heart I find*, that *she names*, &c. TYRWHITT.

I believe we should read:

"And prize *you* at her worth;"

That is, set the same high value upon you that she does. MONCK MASON.

And prize me at her worth, perhaps means, *I think myself as worthy of your favour as she is.* HENLEY.

73. ——*that I profess*] *That* seems to stand without relation, but is referred to *find*, the first conjunction being inaccurately suppressed. I find *that* she names my deed, I find that I profess, &c. JOHNSON.

The true meaning is this:—"My sister has equally expressed my sentiments, only she comes short of me in this, that I profess myself an enemy to all joys but you."—*That I profess*, means, *in that I profess.* MONCK MASON.

75. *Which the most precious* square *of sense possesses*;] *Square* means only *compass, comprehension.* JOHNSON.

So, in a *Paranesis to the Prince*, by lord Sterline, 1604:

"The *square* of reason, and the mind's clear eye." STEEVENS.

80. *More* pond'rous *than my tongue.*] Thus the folio: the quarto reads, *more richer.* STEEVENS.

83. *No less in space, validity*——] *Validity*, for worth, value; not for integrity, or good title. WARBURTON.

84. ——*confirm'd*——] The folio reads, *conferr'd.* STEEVENS.

84.

84. ——*Now our joy,*] Here the true reading is picked out of two copies. Butter's quarto reads:

———*But* now our joy,
Although the last, not least in our dear love,
What can you say to win a third, &c.

The folio:

———Now our joy,
Although our last, *and* least; to whose young love
The vines of France, and milk of Burgundy,
Strive to be int'ress'd, *What can you say*, &c.

JOHNSON.

85. *Although our last, not least*, &c.] So, in the old anonymous play, King Leir speaking to Mumford:

" ————to thee last of all;
" Not greeted last, 'cause thy desert was small."

STEEVENS.

Again, in *The Spanish Tragedy*, written before 1593:

" The *third* and *last*, not *least*, in our account."

MALONE.

87. *Strive to be* interess'd;] So, in the Preface to Drayton's *Polyolbion:* " —there is scarce any of the nobilitie or gentry of this land, but he is some way or other by his blood *interessed* therein."

Again, in Ben Jonson's *Sejanus:*

" Our sacred laws and just authority
" Are *interessed* therein."

To *interest* and to *interesse*, are not, perhaps, different spellings of the same verb, but are two distinct words, though of the same import; the one being derived

derived from the Latin, the other from the French *interesser*. STEEVENS.

87. ——*to draw*] The quarto reads—what can you say, *to win*. STEEVENS.

89. These two speeches are wanting in the quartos. STEEVENS.

96. *How, how*, Cordelia?] Thus the folio. The quarto reads—*Go to, go to*. STEEVENS.

103. ——*Haply, when I shall wed*, &c.] So, in *The Mirror of Magistrates*, 1586, Cordila says:

"To love you as I ought, my father, well;
"Yet shortly I may chance, if fortune will,
"To find in heart to beare another more good will:
"Thus much I said of nuptial loves that meant."

STEEVENS.

107. *To love my father all.*—] These words are restored from the first edition, without which the sense was not complete. POPE.

119. *Hold thee, from this,*——] i. e. from this time. STEEVENS.

148. *As my great patron thought on in my prayers,*—] An allusion to the custom of clergymen praying for their patrons, in what is commonly called the bidding prayer. HENLEY.

See also the last note on *King Henry IV.* Part II.

153. *Think'st thou, that duty shall have dread to speak,*] I have given this passage according to the old folio. The quarto agrees with the folio, except that for *reserve thy state*, it gives, *reverse thy doom*, and has

stoops, instead of *falls to folly*. The meaning of *answer my life my judgment*, is, *Let my life be answerable for my judgment*, or, *I will stake my life on my opinion*. —The reading which, without any right, has possessed all the modern copies, is this:

——————to plainness honour
Is bound, when majesty to folly falls.
Reserve thy state; with better judgment check
This hideous rashness; with my life I answer,
Thy youngest daughter, &c.

I am inclined to think that *reverse thy doom* was Shakspere's first reading, as more apposite to the present occasion, and that he changed it afterwards to *reserve thy state*, which conduces more to the progress of the action. JOHNSON.

160. *Reverbs*——] This is, perhaps, a word of the poet's own making, meaning the same as *reverberates*. STEEVENS.

162. ——————*a pawn*
To wage against *thine enemies*;——————]

i. e. I never regarded my life, as my own, but merely as a thing of which I had the possession, not the property; and which was entrusted to me as a *pawn* or pledge, to be employed in *waging* war against your enemies.

To *wage against* is an expression used in a letter from Guil. Webbe to Rob. Wilmot, prefixed to *Tancred and Guismund*, 1592: "——you shall not be able to *wage against* me in the charges growing upon this action." STEEVENS.

My

My life I never held but as a *pawn*
To wage against thine enemies.——]

That is, I never considered my life as of more value than that of the commonest of your subjects. A *pawn* in chess is a *common man*, in contradistinction to the *knight*; and Shakspere has several allusions to this game, particularly in *King John:*

Who painfully with much expedient march,
Have brought a *counter-check* before your gates.

Again, in *King Henry V:*

Therefore take heed how you *impawn* our person.

HENLEY.

167. *The true* blank *of thine eye.*] The *blank* is the *white*, or exact mark at which the arrow is shot. *See better*, says Kent, *and keep me always in your view.*

JOHNSON.

172. *Dear sir, forbear.*] This speech is omitted in the quartos. STEEVENS.

174. ——*thy gift.*] The quartos read—*thy doom.*

STEEVENS.

180. ——*strain'd pride*] The oldest copy reads *strayed pride*; that is, *pride exorbitant*; pride passing due bounds. JOHNSON.

181. *To come betwixt our sentence and our power*;] *Power*, for execution of the sentence. WARBURTON.

Rather, as Mr. Edwards observes, *our power to execute that sentence.* STEEVENS.

182. *Which nor our nature, nor our place, can bear,*
Our potency make good;] Mr. Theobald, by putting the first line into a parenthesis, and altering

make

make to *made* in the second line, had destroyed the sense of the whole; which, as it stood before he corrupted the words, was this: "You have endeavoured, says Lear, to make me break my oath; you have presumed to stop the execution of my sentence: the latter of these attempts neither my temper nor high station will suffer me to bear; and the other, had I yielded to it, my power could not make good, or excuse."——*Which*, in the first line, referring to both attempts: but the ambiguity of it, as it might refer only to the latter, has occasioned all the obscurity of the passage. WARBURTON.

Theobald only inserted the parenthesis; he found *made good* in the best copy of 1623. Dr. Warburton has very acutely explained and defended the reading that he has chosen; but I am not certain that he has chosen right. If we take the reading of the folio, *our potency* made *good*, the sense will be less profound indeed, but less intricate, and equally commodious. *As thou hast come with unreasonable pride between the* sentence *which I had passed, and the* power *by which I shall execute it*, take thy reward *in another sentence, which shall* make good, *shall establish, shall maintain*, that power. If Dr. Warburton's explanation be chosen, and every reader will wish to choose it, we may better read:

Which nor our nature, nor our state can bear,
Or potency make good.———

Mr. Davies thinks, that *our potency made good*, relates only to *our place*.—Which our nature cannot bear, nor our

our *place*, without departure from the *potency* of that place. This is easy and clear.—Lear, who is characterized as hot, heady, and violent, is, with very just observation of life, made to entangle himself with vows, upon any sudden provocation to vow revenge, and then to plead the obligation of a vow in defence of implacability. JOHNSON.

185. ——*disasters.*] The quartos read *diseases.* STEEVENS.

192. Freedom *lives hence*——] So the folio. The quartos concur in reading—*Friendship* lives hence. STEEVENS.

193. —*dear shelter*—] The quartos read—*protection.* STEEVENS.

198. *He'll shape his old course*—] He will follow his old maxims; he will continue to act upon the same principles. JOHNSON.

204. ——*quest of love.*] *Quest of love* is *amorous expedition.* The term originated from Romance. A quest was the expedition in which a knight was engaged. This phrase is often to be met with in the *Faery Queen.* STEEVENS.

211. *Seeming*] is *beautiful.* JOHNSON.

Seeming rather means *specious.* So, in *The Merry Wives of Windsor:*

" ——pluck the borrow'd veil of modesty from the so *seeming* mistress Page."

Again, in *Measure for Measure:*

" ————hence shall we see,

" If power change purpose, what our *seemers* be." STEEVENS.

216. ——*owes*,] *i. e.* Is possessed of. STEEVENS.

221. *Election makes not up on such conditions*] To *make up* signifies to complete, to conclude; as, *they made up the bargain*; but in this sense it has, I think, always the subject noun after it. To *make up*, in familiar language, is neutrally, *to come forward*, to *make advances*, which, I think, is meant here. JOHNSON.

See *make up*, catch-word Alphabet.

232. *The best, the dearest*;——] The quartos read—*Most best, most dearest.* STEEVENS.

236. *That* monsters *it.*] This uncommon verb occurs again in *Coriolanus*, act ii. scene ii:

" To hear my nothings *monster'd.* STEEVENS.

237. ——*sure, her offence*
Must be of such unnatural degree,
That monsters it, or your fore-vouch'd affection
Fall into taint:] The word *must* refers to *fall*, as well as to *be*. Her offence *must* be monstrous, or the former affection which you professed for her, must *fall* into taint; that is, become the subject of reproach. MONCK MASON.

Taint is a term belonging to falconry. So, in the *Booke of Haukyng*, &c. bl. let. no date: " A *taint* is a thing that goeth overthwart the fethers, &c. like as it were eaten with wormes." STEEVENS.

257. ——*with* regards *that stand.*] The quarto reads:

——with *respects* that stands. STEEVENS.

258. ——*from the entire point.*] *Entire*, for single, unmixed with other considerations. JOHNSON.

The meaning of the passage is, that his love wants something to mark its sincerity:

"Who seeks for aught in love but love alone?"

STEEVENS.

259. *She is herself* a dowry.] The quartos read: She is herself *and dower*. STEEVENS.

260. *Royal Lear,*] So the quarto; the folio has—*Royal king*. STEEVENS.

281. *Thou losest here*———] *Here* and *where* have the power of nouns. Thou losest this residence to find a better residence in another place. JOHNSON.

See *Where*, catch-word Alphabet.

292. ——*professing* bosoms.] All the ancient editions read—*professed*. The alteration is Mr. Pope's; but, perhaps, is unnecessary, as Shakspere often uses one participle for the other;—*longing* for *longed* in the *Two Gentlemen of Verona*, and *all-obeying* for *all-obeyed* in *Antony and Cleopatra*. STEEVENS.

300. *And well are worth the want that you have wanted.*] I explain the passage thus: — You are well deserving of the want of dower that you are without. So, in the third part of *K. Henry VI.* act iv. sc. 1: "Though I *want* a kingdom," *i. e.* though I am without a kingdom. Again, in Stowe's *Chronicle*, p. 137: "Anselm was expelled the realm, and *wanted* the whole profits of his bishoprick," *i. e.* he did not receive the profits, &c. TOLLET.

301. —*plaited cunning*—] Or (as the quarto has it)

it) *pleated.* So, in *Venus and Adonis:*

" For that he colour'd with his high estate,
" Hiding base sin in *pleats* of majesty."

MALONE.

302. *Who cover faults,* &c.] The quartos read,

Who *covers* faults; at last *shame them* derides.

This I have replaced. The former editors read with the folio:

Who *covers* faults at last with shame derides.

STEEVENS.

Mr. Monck Mason believes the folio, with the alteration of a letter, to be the right reading:

Time shall unfold what plaited cunning hides,
Who *covert* faults at last with shame derides.

The word *who* referring to *time.*

In the third act, Lear says:

——Caitiff shake to pieces,
That under *covert,* and convenient seeming,
Hath practised on man's life. REED.

In this passage Cordelia is made to allude to a passage of Scripture: *Prov.* xxviii. 13. " He that *covereth* his sins shall not *prosper:* but whoso confesseth and forsaketh them shall have mercy." HENLEY.

319. ——*of long engrafted condition,*] *i. e.* vices of the mind confirmed by habit. MALONE.

The same figure occurs both in *Hamlet* and *Othello.*

* * *.

325. ——*let us* hit——] So the old quarto. The folio, *let us* fit. JOHNSON.

——*let us* hit——] *i. e.* agree. STEEVENS.

330. ——*i' the heat*] *i. e.* We must *strike while the iron's hot.* STEEVENS.

331. *Thou, nature, art my goddess*;——] Dr. Warburton says that Shakspere has made his *bastard* an *atheist*; when it is very plain that Edmund only speaks of *nature* in opposition to *custom*, and not (as he supposes) to the existence of a *God*. Edmund means only, as he came not into the world as *custom* or *law* had prescribed, so he had nothing to do but to follow *nature* and her laws, which make no difference between legitimacy and illegitimacy, between the eldest and the youngest.

To contradict Dr. Warburton's assertion yet more strongly, Edmund concludes this very speech by an invocation to heaven.

"Now, *gods*, stand up for bastards!" STEEVENS.

333. *Stand in the* plague *of custom*——] Shakspere seems to mean by this expression: Wherefore should I remain in a situation where I shall be plagued and tormented only in consequence of the contempt with which custom regards those who are not the issue of a lawful bed? STEEVENS.

334. *The* courtesy *of nations*——] *Curiosity*, in the time of Shakspere, was a word that signified *an overnice scrupulousness* in manners, dress, &c. In this sense it is used in Timon: "When thou wast (says Apemantus) in thy gilt and thy perfume, they mock'd thee for too much *curiosity*." Barret, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets it, *piked diligence: something too curious, or too much affectated:* and again,

again, in this play of *King Lear*, Shakspere seems to use it in the same sense, "which I have rather blamed as my own jealous *curiosity*." STEEVENS.

334. ——*to deprive me*,] To *deprive* was, in our author's time, synonymous to *disinherit*. The old dictionary renders *exhæredo* by this word: and Holinshed speaks of *the line of Henry before* deprived.

Again, in Warner's *Albion's England*, 1602, B. III. ch. xvi.

"To you, if whom ye have *depriv'd* ye shall restore again."

Again, *Ibid.*

"The one restor'd, for his late *depriving* nothing mov'd." STEEVENS.

336. *Lag of a brother?*] Edmund inveighs against the tyranny of custom, in two instances, with respect to younger brothers, and to bastards. In the former he must not be understood to mean himself, but the argument becomes general by implying more than is said, *Wherefore should I, or any man?* HANMER.

341. *Who, in the lusty stealth of nature*, &c.] These fine lines are an instance of our author's admirable art in giving proper sentiments to his characters. The *bastard*'s is that of a confirmed atheist; and his being made to ridicule *judicial astrology*, was designed as one mark of such a character. For this impious juggle had a religious reverence paid to it at that time. And therefore the best characters in this play acknowledge the force of the stars' influence. But how much the lines following this are in character,

may be seen by that monstrous wish of Vanini, the Italian atheist, in his tract *De admirandis Naturæ*, &c. printed at Paris, 1616, the very year our poet died. "*O utinam extra legitimum & connubialem thorum essem procreatus! Ita enim progenitores mei* in venerem incaluissent ardentiùs, *ac* cumulatim affatimque generosa semina contulissent, *è quibus ego formæ blanditiam & elegantiam, robustas corporis vires, mentemque innubilem consequutus fuissem. At quia* conjugatorum sum soboles, his orbatus sum bonis." Had the book been published but ten or twenty years sooner, who would not have believed that Shakspere alluded to this passage? But the divinity of his genius foretold, as it were, what such an atheist as Vanini would say, when he wrote upon such a subject. WARBURTON.

Mr. Steevens hath, in a former note, confuted the imputed atheism of Edmund. * * *.

351. *Shall* top *the legitimate.*——] Here the Oxford editor would shew us that he is as good at coining phrases as his author, and so alters the text thus:

Shall *toe* th' legitimate.———

i. e. says he, *stand on even ground with him*; as he would do with his author. WARBURTON.

Hanmer's emendation will appear very plausible to him that shall consult the original reading. Butter's quarto reads:

———Edmund the base
Shall *tooth'* legitimate.———

The folio. ———Edmund the base
Shall *to th'* legitimate.———

Hanmer,

Hanmer, therefore, could hardly be charged with coining a word, though his explanation may be doubted. To *toe* him, is perhaps to *kick* him *out*, a phrase yet in vulgar use; or, to *toe*, may be literally to *supplant*. JOHNSON.

Mr. Edwards would read—Shall *top* the legitimate. I have received this emendation, because the succeeding expression, I *grow*, seems to favour it. STEEVENS.

So, in *Macbeth*:

"———Not in the legions
"Of horrid hell can come a devil more damn'd,
"To *top* Macbeth." MALONE.

354. ———subscrib'd *his power!*] *Subscrib'd* for *transferred, alienated.* WARBURTON.

To subscribe, is, to transfer by signing or *subscribing* a writing of testimony. We now use the term, He *subscribed* forty pounds to the new building. JOHNSON.

The folio reads—*prescribed.* STEEVENS.

355. ———*exhibition!*——] Is *allowance.* The term is yet used in the universities. JOHNSON.

———*All this done*
Upon the gad!———]

So the old copies: the later editions read:

———All *is gone*
Upon the gad!———

which, besides that it is unauthorized, is less proper. To do upon the *gad*, is, to act by the sudden stimulation

lation of caprice, as cattle run madding when they are stung by the gad fly. JOHNSON.

A thing done upon the *gad* is done suddenly, or (as before) while the *iron is hot*. A *gad* is an *iron bar*. REMARKS.

See *Gad*, catch-word Alphabet.

375. ———taste *of my virtue.*] Though *taste* may stand in this place, yet I believe we should read, *assay* or *test* of my virtue: they are both metallurgical terms, and properly joined. So, in *Hamlet:*

"Bring me to the *test.*" JOHNSON.

The old reading is the true one. See Mr. Steevens's note on the word *say*, act v. line 254. In the eastern parts of the kingdom this expression is still retained. HENLEY.

379. ——*idle and fond*——] Weak and foolish. JOHNSON.

420. ——*pretence*——] *Pretence* is design, purpose. So, afterwards, in this play:

Pretence and purpose of unkindness. JOHNSON.

427. *Edm.*] From *Nor is*, to *heaven and earth!* are words omitted in the folio. STEEVENS.

430. ——*wind* me *into him*——] So, in *Twelfth-Night:* "challenge *me* the duke's youth to fight with him." Instances of this phraseology occur in *The Merchant of Venice*, *K. Henry IV. Part I.* and in *Othello.* STEEVENS.

431. ——*I would* unstate *myself to be in a due resolution.*] The same word occurs in *Antony and Cleopatra:*

"Yes,

" Yes, like enough, high-battl'd Cæsar will
" *Unstate* his happiness, and be urg'd to shew
" Against a sworder."——

To *unstate*, in both these instances, seems to have the same meaning. Edgar has been represented as wishing to possess his father's fortune, *i. e.* to *unstate* him; and therefore his father says he would *unstate* himself to be sufficiently resolved to punish him.

To *enstate* is to *confer* a fortune. So, in *Measure for Measure*:

———his possessions
We do *enstate* and widow you withal. STEEVENS.

It seems to me, that *I would unstate myself* in this passage means simply *I would give my estate* (including rank as well as fortune.) TYRWHITT.

Gloster cannot bring himself thoroughly to believe what Edmund told him of Edgar; he says, Can he be such a monster? He afterwards desires Edmund to sound his intentions, and then says, he would give all he possessed to be certain of the truth; for that is the meaning of the words *to be in a due resolution*.

Othello uses the word *resolved* in the same sense more than once:

" ———I will be *resolved*,
" For once to be in doubt, is once to be *resolved*."
In both which places, *to be resolved* means *to be certain* of the fact.

In Beaumont and Fletcher's *Maid's Tragedy*, Amintor says to Evadne,

" 'Tis

" 'Tis not his crown
" Shall buy me to thy bed, now I *resolve*,
" He hath dishonour'd thee."

And afterwards in the same play the King says:

" Well, I am *resolved*
" You lay not with her." MONCK MASON.

433. ——convey *the business*——] To *convey*, is to *manage artfully*: we say of a juggler, that he has a clean *conveyance*. JOHNSON.

So, in *Mother Bombie*, by Lilly, 1599: " Two, they say, may keep counsel if one be away; but to *convey* knavery two are too few, and four are too many."

Again, in *A mad World, My Masters*, by Middleton, 1608:

" ——thus I've *convey'd* it;——
" I'll counterfeit a fit of violent sickness."
STEEVENS.

So, in Lord Sterline's *Julius Cæsar*, 1607:

" A circumstance, or an indifferent thing,
" Doth oft mar all, when not with care *convey'd*."
MALONE.

437. ——*the wisdom of nature*——] That is, though natural philosophy can give account of eclipses, yet we feel their consequences. JOHNSON.

442. *This villain*——] These words, and all to *graves* inclusive, are omitted in the quartos. STEEVENS.

452. *This is the excellent foppery of the world*, &c.] In Shakspere's best plays, besides the vices that arise from the subject, there is generally some peculiar prevailing

prevailing folly, principally ridiculed, that runs through the whole piece. Thus, in *The Tempest*, the lying disposition of travellers; and, in *As You Like It*, the fantastick humour of courtiers is exposed and satirised with infinite pleasantry. In like manner, in this play of *Lear*, the dotages of judicial astrology are severely ridiculed. I fancy, was the date of its first performance well considered, it would be found that something or other happened at that time which gave a more than ordinary run to this deceit, as these words seem to intimate; *I am thinking, brother, of a prediction I read this other day, what should follow these eclipses.*

WARBURTON.

457. ——*and treachers*——] The modern editors read *treacherous*; but the reading of the first copies, which I have restored to the text, may be supported from most of the old contemporary writers. So, in *Doctor Dodypoll*, a comedy, 1600:

"How smooth the cunning *treacher* look'd upon it!"

Chaucer, in his *Romaunt of the Rose*, mentions "the false *treacher*," and Spenser often uses the same word.

STEEVENS.

462. ——*of a star.*] Both the quartos read—*to* the charge *of stars*. STEEVENS.

468. ——*pat he comes*——] The quartos read,

——and *out* he comes.—— STEEVENS.

Pat he comes, like the catastrophe of the old comedy:——] Instead of admitting with Dr. Warburton that Shakspere meant this as a *panegyrick*, on "the natural

natural winding up of the plot in the comedy of the ancients;" or with Mr. Warner, that it is "*satire*, and intended to ridicule the awkward conclusions of our old comedies."—Is it not more probable, that a *particular comedy* was referred to, and which perhaps gave rise to the proverb: "*Talk of the devil, and his horns will appear?*"—At least, this used to be the case in the puppet-show of Punch. HENLEY.

478. *I promise you*——] The folio edition commonly differs from the first quarto, by augmentation or insertions; but in this place it varies by omission, and by the omission of something which naturally introduces the following dialogue. It is easy to remark, that in this speech, which ought, I think, to be inserted as it now is in the text, Edmund, with the common craft of fortune-tellers, mingles the past and future, and tells of the future only what he already foreknows by confederacy, or can attain by probable conjecture. JOHNSON.

479. ——*as of*——] These words, and all that follow to *come, come,* inclusive, are omitted in the folio. STEEVENS.

484. For *breeches* read *breaches.*

485. *How long have you*———] This line I have restored from the two eldest quartos, and have regulated the following speech according to the same copies. STEEVENS.

500. *That's my fear.*] All between this and the next speech of Edmund, is omitted in the quartos. STEEVENS.

523. *By day and night he wrongs me:*] This passage has hitherto been printed as an adjuration:

By day and night! &c.

But wrongly, as was observed to me by Mr. Whalley. STEEVENS.

536. ——*Idle old man,*] The lines from *Not to be over-rul'd*, &c. to *Remember*, as they are fine in themselves, and very much in character for Goneril, I have restored from the old quarto. The last verse, which I have ventured to amend, is there printed thus:

With checks, like flatt'ries when they are seen abus'd. THEOBALD.

These lines hardly deserve a note, though Mr. Theobald thinks them *very fine*. The controverted line is yet in the old quarto, not as the editors represent it, but thus:

With checks *as* flatteries when they are seen abus'd.

I am in doubt whether there is any error of transcription. The sense seems to be this: *Old men must be treated with checks*, when as *they are seen to be deceived with flatteries:* or, *when they are weak enough to be* seen abused by flatteries, they are then weak enough to be *used with checks*. There is a play of the words *used* and *abused:* to *abuse* is, in our author, very frequently the same as to *deceive*. This construction is harsh and ingrammatical; Shakspere perhaps thought it vicious, and chose to throw away the lines rather than correct them, nor would now thank the officious-

ness of his editors, who restore what they do not understand. JOHNSON.

The plain meaning, I believe, is—old fools must be used with checks, as flatteries must be check'd when they are made a bad use of. TOLLET.

I understand this passage thus: *Old fools—must be used with checks*, as well *as flatteries, when they* [*i. e.* flatteries] *are seen* to be *abused*. TYRWHITT.

The sentiment of Goneril is obviously this: "When old fools will not yield to the appliances of persuasion, harsh treatment must be employed to compel their submission." When *flatteries are seen to be abus'd* by them, *checks must be used*, as the only means left to subdue them. HENLEY.

548. *If but as well I other accents borrow,*
And *can my speech* disuse.——] Thus Rowe, Pope, and Johnson, in contradiction to all the ancient copies.

The first folio reads the whole passage as follows:

If but as *will* I other accents borrow,
That can my speech *defuse*, my good intent
May carry through, &c.

We must suppose that Kent advances looking on his disguise. This circumstance very naturally leads to his speech, which otherwise would have no very apparent introduction. *If I can change my speech as well as I have changed my dress.* To *diffuse* speech, signifies to *disorder* it, and so to *disguise* it; as in the *Merry Wives of Windsor*, act iv. scene 4:

"—rush

" ——rush at once
" With some *diffused* song."——

Again, in the *Nice Valour*, &c. by Beaumont and Fletcher, Cupid says to the *Passionate Man*, who appears disordered in his dress:

" ——Go not so *diffusedly*."

Again, in our author's *King Henry V:*

" ——swearing, and stern looks, *diffus'd* attire."

Again, in a book entitled, *A Green Forest, or A Natural History*, &c. by John Maplet, 1567:—" In this stone is apparently seene verie often the verie forme of a tode, with bespotted and coloured feete, but those uglye and *defusedly*."—To *diffuse speech* may, however, mean to *speak broad*, with a clownish accent.——The two eldest quartos concur with the folio, except that they read *well* instead of *will*. STEEVENS.

562. ——*him that is wise*, and says *little*;——] To *converse* signifies immediately and properly to *keep company*, not to *discourse* or *talk*. His meaning is, that he chuses for his companions men of reserve and caution; men who are no tatlers nor tale-bearers. JOHNSON.

564. ——*and to eat no fish.*] In queen Elizabeth's time the Papists were esteemed, and with good reason, enemies to the government. Hence the proverbial phrase of, *He's an honest man, and eats no fish*; to signify he's a friend to the government, and a Protestant. The eating fish, on a religious account, being then esteemed such a badge of Popery, that when it was enjoined for a season by act of parliament,

ment, for the encouragement of the fish-towns, it was thought necessary to declare the reason; hence it was called *Cecil's fast*. To this disgraceful badge of Popery Fletcher alludes in his *Woman-hater*, who makes the courtezan say, when Lazarillo, in search of the Umbrano's head, was seized at her house by the intelligencers for a traitor: "Gentlemen, I am glad you have discovered him. He should not have eaten under my roof for twenty pounds. And sure I did not like him, when he *called for fish*." And Marston's *Dutch Courtezan*: "I trust I am none of the wicked that *eat fish a Fryday*." WARBURTON.

616. ——*a very* pretence.] *Pretence*, in Shakspere, generally signifies *design*. So, in a foregoing scene in this play: "——to no other *pretence* of danger."

STEEVENS.

630. ——bandy *looks*——] A metaphor from *Tennis*:

"Come in, take this *bandy* with the racket of patience." *Decker's Satiromastix.*

Again: "——buckle with them hand to hand,

"And *bandy* blows as thick as hailstones fall."

Wily Beguiled.

STEEVENS.

644. ——*take my coxcomb.*——] Meaning his cap, called so, because on the top of the fool or jester's cap was sewed a piece of red cloth, resembling the comb of a cock. The word, afterwards, was used to denote a vain, conceited, meddling fellow.

WARBURTON.

See

See Fig. XII. in the plate at the end of the first part of *King Henry IV.* with Mr. Tollet's explanation, who has since added, that Minshew, in his *Dictionary*, 1627, says, "Natural ideots and fools have, and still do accustome themselves to weare in their cappes cockes feathers, or a hat *with a neck and head of a cocke on the top*, and a bell thereon," &c. STEEVENS.

645. *Why*, fool?] The folio reads—*why, my boy?* and gives this question to Lear. STEEVENS.

648. ——*thou'lt catch cold shortly*] *i. e.* be turned out of doors, and exposed to the inclemency of the weather. FARMER.

653. ——*two coxcombs*——] Two fools caps; intended, as it seems, to mark double folly in the man that gives all to his daughters. JOHNSON.

This seems to be inaccurate. The fool assigns the first cap to Lear for having given up half his kingdom to one daughter, and the second, for not withholding the remaining half from the other. HENLEY.

660. ——*lady brach*——] *Brach* is a bitch of the hunting kind.

"Nos quidem hodie *brach* dicimus de cane fœminea, quæ leporem ex odore persequitur." Spelm. Gloss. in voce *Bracco*.

Dr. Letherland, on the margin of Dr. Warburton's edition, proposed *lady's brach*, i. e. *favour'd animal*. The third quarto has a much more unmannerly reading, which I would not wish to establish: but all the other editions concur in reading *lady brach*. *Lady* is still a common name for a hound. So Hotspur:

"I had rather hear *lady*, my *brach*, howl in Irish." Again, in Ben Jonson's *Poem to a Friend*, &c.

"Do all the tricks of a salt *lady* bitch."

In the old black letter *Booke of Huntyng*, &c. no date, the list of dogs concludes thus: "——and small *ladi popies* that bere awai the fleas and divers small fautes." We might read—"when *lady* the *brach*," &c.

STEEVENS.

668. *Lend less than thou owest,*] That is, *do not lend all that thou hast.* To *owe*, in old English, is *to possess.*

JOHNSON.

670. *Learn more than thou* trowest,] To *trow*, is an old word which signifies to *believe.* The precept is admirable. WARBURTON.

676. *This is nothing, fool.*] The quartos give this speech to *Lear.* STEEVENS.

687. *No, lad*—] This dialogue, from *No, lad, teach me*, down to *Give me an egg*, was restored from the first edition by Mr. Theobald. It is omitted in the folio, perhaps for political reasons, as it seemed to censure monopolies. JOHNSON.

701. ——*if I had a* monopoly *out, they would have a part on't:*] A satire on the gross abuses of monopolies at that time; and the corruption and avarice of the courtiers, who commonly went shares with the patentee.

WARBURTON.

Monopolies were in Shakspere's time the common objects of satire. So, in Decker's *Match me in London*, 1631:

"—Give him a court loaf, stop his mouth with a *monopoly.*"

Again, in *Ram-Alley, or Merry Tricks*, 1611:

"A knight, and never heard of smock-fees! I would I had a *monopoly* of them, so there was no impost set on them."

Again, in the birth of *Merlin*, 1662:

"——So foul a monster would be a fair *monopoly* worth the begging."

In the books of the Stationers-Company, I meet with the following entry. "John Charlewoode, Oct. 1587: lycensed unto him by the whole consent of the assistants, the *onlye* ymprynting of all manner of billes for plaiers." Again, Nov. 6, 1615, The liberty of printing *all* billes for fencing was granted to Mr. Purfoot. STEEVENS.

714. *Fools ne'er had less grace in a year,*] There never was a time when fools were less in favour; and the reason is, that they were never so little wanted, for wise men now supply their place. Such I think is the meaning. Both the quartos read *wit* for *grace*. JOHNSON.

723. *Then they for sudden joy did weep*, &c.] So, in the *Rape of Lucrece*, by Heywood, 1630:

"When Tarquin first in court began,
"And was approved king,
"So men *for sudden joy did weep*,
"*But I for sorrow sing*."

I cannot ascertain in what year T. Heywood first published this play, as the copy in 1630, which I have used, was the *fourth* impression. STEEVENS.

737. ——*that frontlet*——] Lear alludes to the *frontlet*,

"I had rather hear *lady*, my *brach*, howl in Irish." Again, in Ben Jonson's *Poem to a Friend*, &c.

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737. ——*that frontlet*——] Lear alludes to the *frontlet*,

frontlet, which was anciently part of a woman's dress. So, in the play called the *Foure P's*, 1569:

"Forsooth women have many lets,
"And they be masked in many nets:
"As *frontlets*, fillets, partlets, and bracelets:
"And then their bonnets and their pionets."

Again, in Lylly's *Midas*, 1592:

"—Hoods, *frontlets*, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair-laces, ribbons, roles, knot-strings, glasses, &c." STEEVENS.

740. ——*now thou art an* O without a figure:] The fool means to say, that Lear, "having pared his wit on both sides, and left nothing in the middle," is become a mere cypher; which has no arithmetical value, unless preceded or followed by some figure. MALONE.

747. *That's a sheal'd peascod.*] *i. e.* Now a mere husk, which contains nothing. The outside of a king remains, but all the intrinsick parts of royalty are gone: he has nothing to give. JOHNSON.

That's a sheal'd peascod.] *i. e.* The robing of Richard II.'s effigy in Westminster-Abbey is wrought with *peascods open*, and the *peas out*; perhaps in allusion to his being once in full possession of sovereignty, but soon reduced to an empty title. See Camden's *Remains*, 1674, p. 453. edit. 1657, p. 340. TOLLET.

755. —*put it on*] *i. e.* promote, push it forward. So, in *Macbeth*:

"————the pow'rs
"*Put on* their instruments."—— STEEVENS.

756.

756. *By your* allowance;] By your *approbation*. MALONE.

765. ———*were left* darkling.] This word is used by Milton, *Paradise Lost*, book I:

" ———as the wakeful bird
" Sings *darkling*."———

Dr. Farmer concurs with me in supposing, that the words—*So out went the candle*, &c. are a fragment of some old song. STEEVENS.

770. ——*transform* you.] Thus the quartos. The folio reads—*transport* you. STEEVENS.

773. ——*Whoop, Jug, I love thee.*] This, as I am informed, is a quotation from the burthen of an old song. STEEVENS.

Whoop, Jug, I'll do thee no harm, occurs in *The Winter's Tale*. MALONE.

774. ——*this is not Lear:*] This passage appears to have been imitated by Ben Jonson in his *Sad Shepherd:*

" ———this is not Marian!
" Nor am I Robin Hood! I pray you ask her!
" Ask her, good shepherds! ask her all for me:
" Or rather ask yourselves, if she be she;
" Or I be I." STEEVENS.

777. —*Ha! waking?*—*'Tis not so.*] Thus the folio. The quartos read:

——*sleeping* or waking; ha! *sure* 'tis not so. STEEVENS.

778. —*Lear's shadow?*] The folio gives these words to the Fool. STEEVENS.

779.

779. ——————*for by the marks*
Of sov'reignty, of knowledge, and of reason] The meaning appears to me to be this:

"Were I to judge from the marks of sovereignty, of knowledge, or of reason, I should be induced to think I had daughters; yet that must be a false persuasion—It cannot be." MONCK MASON.

781. ——*I had daughters.*—] Here the quarto interposes the following short and useless speech of the fool:

"Which they will make an obedient father."

Which, is on this occasion used with two deviations from present language. It is referred, contrary to the rules of grammarians, to the pronoun *I*, and is employed, according to a mode now obsolete, for *whom*, the accusative case of *who*. STEEVENS.

793. ——*a grac'd palace.*—] A palace grac'd by the presence of a sovereign. WARBURTON.

796. *A little to disquantity your train*;] A *little* is the common reading; but it appears, from what Lear says in the next scene, that this number *fifty* was required to be cut off, which (as the editions stood) is no where specified by Goneril. POPE.

Of fifty to disquantity your train;] If Mr. Pope had examined the old copies as accurately as he pretended to have done, he would have found, in the *first folio*, that Lear had an *exit* marked for him after these words—

To have a thankless child.—Away, away!

and goes out while Albany and Goneril have a short conference

conference of two speeches; and then returns in a still greater passion, having been informed (as it should seem) of the express number, without.

What? *fifty* of my followers at a clap?

This renders all change needless; and *away, away!* being restored, prevents the repetition of *go, go, my people!* which, as the text stood before this regulation, concluded both that and the foregoing speech. Goneril with great art is made to avoid mentioning the limited number; and leaves her father to be informed of it by accident, which she knew would be the case as soon as he left her presence. STEEVENS.

797. ——————*that shall still depend,*] *Depend*, for continue in service. WARBURTON.

810. *Than the sea-monster!*] Mr. Upton observes, that the sea-monster is the *Hippopotamus*, the hieroglyphical symbol of impiety and ingratitude. Sandys, in his travels, says—"that he killeth his sire, and ravisheth his own dam." STEEVENS.

811. *Pray, sir, be patient.*] The quartos omit this speech. STEEVENS.

818. —*like an* engine—] Mr. Edwards conjectures that by an engine is meant the *rack*. He is right. To *engine* is, in Chaucer, to *strain* upon the *rack*; and in the following passage from the *Three Lords of London*, 1590, *engine* seems to be used for the same instrument of torture:

"From Spain they come, with *engine* and intent,
"To slay, subdue, to triumph, and *torment*."

Again, in the *Night-Walker*, by Beaumont and Fletcher:

"Ther souls shot through with adders torn, on *engines.*" STEEVENS.

822. ——*Go, go, my people!*] Perhaps these words ought to be regulated differently:

Go; go:—my people!

By Albany's answer it should seem that he had endeavoured to appease Lear's anger; and perhaps it was intended by the author that he should here be put back by the king with these words—"Go; go;" and that Lear should then turn hastily from his son-in-law, and call his train: "My people!" Mes Gens, French. So, in a former part of this scene:

"You strike *my people*; and your disorder'd rabble
"Make servants of their betters."

Again, in *Othello:*

"——Call up my people."

However the passage be understood, these latter words must bear this sense. The meaning of the whole, indeed, may be only—"Away, away, my followers!" MALONE.

824. *Of what hath mov'd you.*] Omitted in the quartos. STEEVENS.

831. ——*from her* derogate *body*——] *Derogate* for *unnatural.* WARBURTON.

Rather, I think, *degraded*; *blasted.* JOHNSON.

834. —*thwart*] *Thwart*, as a noun adjective, is not frequent in our language; it is however to be found in *Promos and Cassandra*, 1578, "Sith fortune *thwart* doth crosse my joys with care." The quarto reads, a *thourt*

a *thourt disvetur'd* torment, which I apprehend to be *disfeatur'd*. HENDERSON.

834. ——*disnatur'd*] *Disnatur'd* is wanting natural affection. So, Daniel in *Hymen's Triumph*, 1623:

"I am not so *disnatured* a man." STEEVENS.

836. ——*cadent tears*——] *i. e.* Falling tears. Dr. Warburton would read *candent*. STEEVENS.

Dr. Warburton proposes to read *candent*; and the words—*these hot tears*, in Lear's next speech, may seem to authorise the amendment; but the present reading is right. It is a more severe imprecation to wish, that tears by constant flowing may fret channels in the cheeks; which implies a long life of wretchedness, than to wish that those channels should be made by scalding tears, which alone do not mark the same continuation of misery.

The same thought occurs in *Troilus and Cressida*, act v. sc. iii.

"Not Priamus and Hecuba on knees,

"Their eyes o'er-galled with *recourse* of tears,"

should prevent his going to the field.

MONCK MASON.

837. *Turn all her mother's* pains *and* benefits

To laughter and contempt;] "Her *mother's pains*" here signifies, not bodily sufferings, or the throes of child-birth (with which this "disnatured babe" being unacquainted, it could not *deride* or *despise* them), but *maternal cares*; the solicitude of a mother for the welfare of her child. *Benefits* mean *good offices*; her kind and *beneficent* attention to the

education of her offspring, &c. Mr. Roderick has, in my opinion, explained both these words wrong. He is equally mistaken in supposing that the sex of this child is ascertained by the word *her*; which clearly relates, not to Goneril's issue, but to herself. "*Her* mother's *pains*" means—the pains she takes *as a mother*. MALONE.

849. I will transcribe this passage from the first edition, that it may appear to those who are unacquainted with old books, what is the difficulty of revision, and what indulgence is due to those that endeavour to restore corrupted passages.—— *That these hot tears, that breake from me perforce, should make the worse blasts and fogs upon the untender woundings of a father's curse, peruse every sense about the old fond eyes, beweep this cause again*, &c. JOHNSON.

852. *The* untented *woundings*———] *Untented* wounds, mean wounds in their worst state, not having a *tent* in them to digest them; and may possibly signify here such as will not admit of having a tent put into them for that purpose. One of the quartos reads *untender*. STEEVENS.

855. ———*that you* lose.] The quartos read—that you *make*. STEEVENS.

857. *Let it be so*, &c.] The reading is here gleaned up, part from the first, and part from the second edition. JOHNSON.

Let it be so, is omitted in the quartos. STEEVENS.

875. *Gon.*] All from hence, to *How now*, is omitted in the quartos. STEEVENS.

877.

877. *At point,*] I believe, means completely armed, and consequently ready at appointment or command on the slightest notice. STEEVENS.

887. *How now, Oswald?*] The quartos read—*What, Oswald, ho!*

Osw. *Here, madam.*

Gon. *What, have you writ this letter,* &c.

STEEVENS.

893. ——*compact it more.*——] Unite one circumstance with another, so as to make consistent account. JOHNSON.

897. ——*more* at task——] It is a common phrase now with parents and governesses. *I'll take you to task,* i. e. *I will reprehend and correct you. To be at task,* therefore, is to be liable to *reprehension and correction.* JOHNSON.

Both the quartos, instead of *at task*—read, *alapt.* A late editor of *King Lear,* says, that the first quarto reads *attask'd*; but unless there be a third quarto, which I have never seen or heard of, his assertion is erroneous. STEEVENS.

The word *task* is frequently used by Shakspere, and indeed by other writers of his time, in the sense of *tax.* Goneril means to say, that he was more taxed for want of wisdom, than praised for mildness.

So, in *The Island Princess:*

"You are too saucy, too impudent,
"To *task* me with those errors."

MONCK MASON.

900. *Striving to better, oft we mar what's well.*] So, in our author's 103d Sonnet:

"Were it not sinful then, *striving to mend,*
"*To mar the subject that before was well?*"

MALONE.

906. ——*there before you.*] He seems to intend to go to his daughter; but it appears afterwards that he is going to the house of Gloster. JOHNSON.

916. ——*thy other daughter will use thee kindly:*] The *Fool* uses the word *kindly* here in two senses; it means *affectionately*, and like the rest of her kind.

MONCK MASON.

927. *I did her wrong*——] He is musing on Cordelia. JOHNSON.

943. *To take it again perforce!*——] He is meditating on the resumption of his royalty. JOHNSON.

He is rather meditating on his daughter's having in so violent a manner deprived him of those privileges which before she had agreed to grant him.

STEEVENS.

The subject of Lear's meditation is the resumption of that moiety of his kingdom which he had given to Goneril. This was what Albany apprehended, when he replied to the upbraidings of his wife:—"Well, well; the event:"—what Lear himself projected when he left Goneril to go to Regan:—

"—Yet I have left a daughter,
"Who, I am sure, is kind and comfortable;
"When she shall hear this of thee, with her nails
"She'll flea thy wolfish visage. Thou shalt find,
"That

" That *I'll resume the shape, which thou dost think,*
" *I have cast off for ever*; thou shalt, I warrant thee."—

And what *Curan* afterwards refers to, when he asks *Edmund*: " Have you heard of no likely wars toward, 'twixt the dukes of Cornwall and Albany?" HENLEY.

ACT II.

Line 9. ——*EAR-kissing arguments.*] *Ear-kissing arguments* means that they are yet in reality only *whisper'd ones.* STEEVENS.

11. *Cur.* This and the following speech are omitted in one of the quartos. STEEVENS.

18. ——queazy *question,*] *Queazy*, I believe, means *delicate*, what requires to be handled nicely. So, Ben Jonson, in *Sejanus:*

" Those times are somewhat *queasy* to be touch'd.—
" Have you not seen or read part of his book?"

So, in Ben Jonson's *New Inn:*

" Notes of a *queasy* and sick stomach, labouring
" With want of a true injury."——

Again, in *Much Ado about Nothing:*

" Despight of his quick wit and *queasy* stomach."

STEEVENS.

Queazy is still used in Devonshire, to express that

sickishness of stomach which the slightest disgust is apt to provoke. HENLEY.

25. ——*i' the haste,*] I should suppose we ought to read only *in haste*; *i' the* being repeated accidentally by the compositor. STEEVENS.

26. ————*have you nothing said*
Upon his party 'gainst the duke of Albany?]
The meaning is, *have you said nothing upon the party formed by him against the duke of Albany?* HANMER.

I cannot but think the line corrupted, and would read:

Against his party, *for* the duke of Albany?
JOHNSON.

Upon his party, means simply *on his behalf.*
HENLEY.

41. *Mumbling of wicked charms, conjuring the moon*] This was a proper circumstance to urge to Gloster; who appears, by what passed between him and his bastard son in a foregoing scene, to be very superstitious with regard to this matter. WARBURTON.

50. ————*their thunders*————] First quarto: the rest have it, *the thunder.* JOHNSON.

59. ——*gasted*——] Frighted. JOHNSON.

So, in Beaumont and Fletcher's *Wit at several Weapons:*

"——either the sight of the lady has *gasted* him, or else he's drunk." STEEVENS.

62. *Not in this land shall he remain uncaught;*
And found—Dispatch.—] The sense is here interrupted.

interrupted. He shall be caught—and found, *he shall be punish'd.* Dispatch. JOHNSON.

64. ——*arch*——] i. e. *Chief*; a word now used only in composition, as *arch-angel, arch-duke.*

So, in Heywood's *If you know not me, you know Nobody*, 1613:

"Poole, that *arch* for truth and honesty."

STEEVENS.

67. ———*murderous coward*———] The first edition reads, *caitiff.* JOHNSON.

70. *And found him* pight *to do it, with curst speech.*] *Pight* is *pitched*, fixed, settled. *Curst* is severe, harsh, vehemently angry. JOHNSON.

Thus, in *Troilus and Cressida:*

"————tents

"Thus proudly *pight* upon our Phrygian plains."

So, in the old morality of *Lusty Juventus*, 1561:

"Therefore my heart is surely *pyght*

"Of her alone to have a sight." STEEVENS.

73. ——*would the reposal*] *i. e.* Would any opinion that men have reposed in thy trust, virtue, &c. WARBURTON.

The old quarto reads, *could the reposure.* STEEVENS.

83. *Strange and*, &c.] Strong *and fastened.* Quarto. JOHNSON.

91. *Capable of my land*——] *i. e.* capable of succeeding to my land, notwithstanding the legal bar of thy illegitimacy.

So, in the *Life and Death of Will Summers*, &c.—

"The

" The king next demanded of him (he being a fool) whether he were capable to inherit any land," &c.

STEEVENS.

116. *He did* bewray *his practice*;—] i. e. *Discover, betray.*

So, in *The Downfall of Robert Earl of Huntington*, 1601:

" We were *bewray'd*, beset, and forc'd to yield."

Again, in *The Devil's Charter*, 1607:

" Thy solitary passions should *bewray*

" Some discontent."——

Practice is always used by Shakspere for *insidious mischief.*

So, in *Revenge for Honour*, by Chapman:

" Howe'er thou scap'st my *practices* with life."

The quartos read *betray.* STEEVENS.

131. ——threading *dark-ey'd night.*] The quarto reads:

——*threat'ning* dark-ey'd night. JOHNSON.

Shakspere uses the former of these expressions in *Coriolanus*, act iii. line 155.

" They would not *thread* the gates." STEEVENS.

132. *Occasions, noble Gloster, of some* prize,] We should read, *poize*, i. e. weight. WARBURTON.

Prize, or *price*, for value. JOHNSON.

Shakspere having elsewhere used to *peize* for to *balance* or *weigh*, and the letter *r* in his own autograph (see the plate of *fac simile*) being made more like an *e*, I conclude that *peize* was the original word, and was used to signify *deliberation*. HENLEY.

136.

136. ——*from our home:*——] Not at home, but at some other place. JOHNSON.

143. *Good even.*] Thus the quarto. The folio—Good *dawning*. STEEVENS.

We should read with the folio—"Good dawning to thee, friend." The latter-end of this scene shews that it passed in the morning; for when Kent is placed in the stocks, Cornwall says, "There he shall sit 'till noon; and Regan replies, "'Till noon, 'till night!" and it passed very early in the morning; for Regan tells Gloster, in the preceding page, that she had been threading dark-ey'd night to come to him.

MONCK MASON.

150. ——*Lipsbury pinfold*——] The allusion which seems to be contained in this line I do not understand. In the violent eruption of reproaches which bursts from Kent in this dialogue, there are some epithets which the commentators have left unexpounded, and which I am not very able to make clear. Of a *three-suited knave* I know not the meaning, unless it be that he has different dresses for different occupations. *Lilly-liver'd* is *cowardly*; *white-blooded* and *white-liver'd* are still in vulgar use. A *one-trunk-inheriting slave*, I take to be a wearer of old cast-off clothes, an inheritor of torn breeches. JOHNSON.

I do not find the name of *Lipsbury:* it may be a cant phrase, with some corruption, taken from a place where the fines were arbitrary. *Three-suited* should, I believe, be *third-suited*, wearing clothes at the *third hand*. Edgar, in his pride, had *three suits* only. FARMER.

Lipsbury

Lipsbury pinfold may be a cant expression importing the same as *Lob's Pound.* So, in Massinger's *Duke of Milan:*

"To marry her, and say he was the party
"Found in *Lob's Pound.*"

A *Pinfold* is a *pound.* Thus in Gascoigne's *Dan Bartholomew of Bathe,* 1587:

"In such a *pin-folde* were his pleasures pent."

Three-suited knave might mean, in an age of ostentatious finery like that of Shakspere, one who had no greater change of rayment than *three suits* would furnish him with; so, in Ben Jonson's *Silent Woman:* "—wert a pitiful fellow, and hadst nothing but *three suits* of apparel:" or it may signify a fellow *thrice-sued* at *law,* who has *three suits* for debt standing out against him. Dr. Farmer would read *third* suited, *i. e.* at *third hand.* Edgar in his pride had *three suits*; but he says he had been a *serving-man.* A *one trunk-inheriting slave* may be used to signify a fellow, the whole of whose possessions are confined to *one coffer,* and that too *inherited* from his father, who was no better provided, or had nothing more to bequeath to his *successor in poverty*; *a poor rogue hereditary,* as *Timon* calls *Apemantus. A worsted-stocking knave* is another reproach of the same kind. The stockings in England, in the reign of queen Elizabeth (as I learn from Stubbs's *Anatomie of Abuses,* printed in 1595), were remarkably expensive, and scarce any other kind than silk were worn (even as this author says) by those who had not above forty shillings a year

year wages.—So, in an old comedy, called *The Hog hath lost his Pearl*, 1611, by R. Taylor:

"——good parts are no more set by in these times, than a good leg in a *woollen stocking*."

Again, in *The Captain*, by Beaumont and Fletcher:

"Green sicknesses, and serving-men light on you,
"With greasy breeches, and in *woollen stockings*."

Again, in the *Miseries of inforc'd Marriage*, 1607: Two sober young men come to claim their portion from their elder brother who is a spendthrift, and tell him: "Our birth-right, good brother: this town craves maintenance; *silk stockings* must be had, &c."

Silk stockings were not made in England till 1560, the second year of queen Elizabeth's reign. Of this extravagance Drayton takes notice in the 16th song of his *Polyolbion*:

"Which our plain fathers erst would have accounted sin,
"Before the costly coach and *silken stock* came in."

STEEVENS.

158. ——*hundred-pound*——] A *hundred-pound gentleman* is a term of reproach used in Middleton's *Phœnix*, 1607. STEEVENS.

159. ——*action-taking knave*;——] *i. e.* a fellow, who, if you beat him, would bring an action for the assault, instead of resenting it like a man of courage. MONCK MASON.

166. ——*addition.*] *i. e.* titles. The act 1 Hen. V. ch. v. which directs that in certain writs, a description should be *added* to the name of the defendant, expressive

pressive of his estate, mystery, degree, &c. is called the statute of *Additions.* MALONE.

Kent is not only boisterous in his manners, but abusive in his language. His expressive ribaldry proceeds from an over solicitude to prevent being discovered: like St. Peter's swearing from a similar motive. HENLEY.

174. *I'll make a sop o' the* moonshine *of you.*] Perhaps here an equivoque was intended. In the *Old Shepherd's Kalendar*, among the dishes recommended for *Prymetyne*, "One is *egges* in *moneshine.*" FARMER.

Again, in some verses within a letter of Howell's to Sir Thomas How:

Could I those whitely stars go nigh,
Which make the milky way i' th' skie.
I'd poach them, and as *moonshine* dress,
To make my Delia a curious mess. STEEVENS.

175. ——*barber-monger*——] *Barber-monger* may mean, *dealer in the lower tradesmen:* a slur upon the steward, as taking fees for a recommendation to the business of the family. FARMER.

178. ——*vanity the puppet's*——] Alluding to the mysteries or allegorical shews, in which vanity, iniquity, and other vices, were personified. JOHNSON.

So, in *Volpone, or The Fox:*

"Get you a cittern, Lady Vanity." STEEVENS.

The description is applicable only to the old *moralities*, between which and the *mysteries* there was an essential difference. REMARKS.

184.

184. ——*neat slave*——] You mere slave, you very slave. JOHNSON.

You neat slave, I believe, means no more than *you finical rascal*, you who are an assemblage of *foppery and poverty*. Ben Jonson uses the same epithet in his *Poetaster*:

"By thy leave, my *neat* scoundrel." STEEVENS.

196. ——*nature* disclaims *in thee*;] So, in R. Broome's *Northern Lass*, 1633:

"——I will *disclaim* in your favour hereafter."

Again, in *The Case is Alter'd*, by Ben Jonson, 1609:

"Thus to *disclaim in* all th' effects of pleasure."

Again,

"No, I *disclaim in* her, I spit at her."

Again, in Warner's *Albion's England*, 1602. B. III. chap. xvi.

"Not these, my lords, make me *disclaim in* it which all pursue." STEEVENS.

206. *Thou whoreson zed! thou unnecessary letter!*——] Zed is here probably used as a term of contempt, because it is the last letter in the English alphabet, and as its place may be supplied by S, and the Roman alphabet has it not; neither is it read in any word originally Teutonick. In Barret's *Alvearie, or Quadruple Dictionary*, 1580, it is quite omitted, as the author affirms it to be rather a syllable than a letter. STEEVENS.

Thou whoreson zed! thou unnecessary letter. This is taken from the grammarians of the time. Mulcaster says, "Z is much harder amongst us, and seldom

seen:—S is become its *lieutenant-general.* It is lightlie expressed in English, saving in foren enfranchisments." FARMER.

208. ——*into mortar,*——] This expression was much in use in our author's time. So, Massinger, in his *New Way to pay old Debts,* Act I. sc. i.

"————I will help your memory,
"And *tread thee into mortar.*" STEEVENS.

Unbolted mortar is mortar made of unsifted lime, and therefore to break the lumps it is necessary to tread it by men in wooden shoes. This *unbolted* villain is therefore this *coarse* rascal. TOLLET.

217. *Like rats oft bite the holy cords* atwaine,
Which are t' intrince, t' unloose;——] Thus the first editors blundered this passage into unintelligible nonsense. Mr. Pope so far has disengaged it, as to give us plain sense; but by throwing out the epithet *holy,* it is evident that he was not aware of the poet's fine meaning. I will first establish and prove the reading, then explain the allusion. Thus the poet gave it:

Like rats, oft bite the *holy* cords in twain,
Too *intrinsicate* t' unloose:————

This word again occurs in our author's *Antony and Cleopatra,* where she is speaking to the aspick:

"————Come, mortal wretch;
"With thy sharp teeth this knot *intrinsicate,*
"Of life at once untie."————

And we meet with it in *Cynthia's Revels,* by Ben Jonson.——*Yet there are certain punctilios, or, as I may more nakedly*

nakedly insinuate them, certain intrinsicate *strokes and words, to which your activity is not yet amounted*, &c. It means, inward, hidden, perplext; as a knot, hard to be unravelled: it is derived from the Latin adverb *intrinsecus*; from which the Italians have coined a very beautiful phrase, *intrinsicarsi col une*, i. e. to grow intimate with, to wind one self into another. And now to our author's sense. Kent is rating the steward, as a parasite of Goneril's; and supposes very justly, that he has fomented the quarrel betwixt that princess and her father: in which office he compares him to a sacrilegious rat: and by a fine metaphor, as Mr. Warburton observed to me, styles the union between parents and children the *holy cords*. THEOBALD.

Like rats oft bite the holy cords *in twain*
Too intrinsicate t' unloose :———] By these *holy cords* the poet means the natural union between parents and children. The metaphor is taken from the *cords of the sanctuary*; and the fomenters of family differences are compared to these sacrilegious rats. The expression is fine and noble. WARBURTON.

Too intrinsicate *t' unloose :*] The word that Mr. Theobald has restored, and which is undoubtedly the true reading, was but newly introduced into the language, when this play was written. See the preface to Marston's *Scourge of Villanie*, 1598: "I know he will vouchsafe it some of his *new-minted* epithets; as *real*, intrinsicate, *Delphicke*," &c. MALONE.

218. ——sooth *every passion*] *Sooth* is the reading of neither the folio nor the quarto; in both of which

we find *smooth*, which is, I think, the true reading. So, in *Sir John Oldcastle*, 1600:

" Traitor unto his country! how he *smooth'd*,
" And seem'd as innocent as truth itself!

Again, in our author's *Pericles*, 1609:

" The sinful father
" Seem'd not to strike, but *smooth*."

Sooth was first introduced by Mr. Pope. MALONE.

221. ——*and turn their* halcyon beaks
With ev'ry gale and vary of their masters;] The *halcyon* is the bird otherwise called the *king-fisher*. The vulgar opinion was, that this bird, if hung up, would *vary* with the wind, and by that means shew from what point it blew.

So, in Marlow's *Jew of Malta*, 1633:

" But how now stands the wind?
" Into what corner peers my *Halcyon's bill*?"

STEEVENS.

224. ——*epileptic visage!*] The frighted countenance of a man ready to fall in a fit. JOHNSON.

227. ——— *Camelot.*] In Somersetshire, near Camelot, are many large moors, where are bred great quantities of geese, so that many other places are from hence supplied with quills and feathers. HANMER.

Mr. Blake observes, that in an ancient map of Enfield-Chace, &c. the name of *Camelot* is given to a large pond, which in all probability was once a place where *geese* were bred. MALONE.

230.

230. *No contraries hold more antipathy,*
Than I and such a knave.] Hence Mr. Pope's expression:

"The strong antipathy of good to bad."

TOLLET.

233. ——likes *me not.*] *i. e.* pleases me not.

STEEVENS.

See *Likes*, catch-word Alphabet.

241. ——*constrains the* garb
Quite from his nature.——] Forces his *outside* or his *appearance* to something totally *different from* his natural disposition. JOHNSON.

247. *Than twenty* silly *ducking observants,*] *Silly* means *simple*, or rustick. So, in *Cymbeline*, act v. scene 3:

"There was a fourth man in a *silly* habit." meaning Posthumus in the dress of a peasant. *Nicely is foolishly.* Niais. Fr. STEEVENS.

252. *On* flickering *Phœbus' front*—] Dr. Johnson in his *Dictionary* says this word means to *flutter*. I meet with it in *The History of Clyomon, Knight of the Golden Shield*, 1599:

"By flying force of *flickering* fame your grace shall understand."

Again, in *The Pilgrim* of Beaumont and Fletcher:

"——some castrel
"That hovers over her, and dares her daily;
"Some *flickring* slave."——

Stanyhurst, in his translation of the fourth book of Virgil's *Æneid*, 1582, describes Iris,

"From the sky down *flickering*," &c.

And again in the old play, entitled, *Fuimus Troes*, 1633:

"With gaudy pennons *flickering* in the air."

STEEVENS.

Dr. Johnson's interpretation is too vague for the purpose. To *flicker* is indeed to *flutter*; but in a particular manner, which may be better exemplified by the motion of a *flame*, than explained by any verbal description. HENLEY.

257. ——*though I should win your displeasure to entreat me to't.*] Though I should win you, displeased as you now are, to like me so well as to entreat me to be a knave. JOHNSON.

To entreat me to't.] *i. e.* to become a plain knave and flatter you. HENLEY.

263. *Conjunct* is the reading of the old quartos; *compact*, of the folio. STEEVENS.

268. *Fleshment*] A young soldier is said to *flesh* his sword, the first time he draws blood with it, *fleshment*, therefore, is here metaphorically applied to the first act of service which Kent, in his new capacity, had performed for his master; and, at the same time, in a sarcastick sense, as though he had esteemed it an heroick exploit to trip a man behind, that was actually falling. HENLEY.

271. *But Ajax is* their fool.] *Their fool* means here, their *butt*, their *laughing-stock*. These finical puppies (says Kent), these *rogues and cowards*, never meet with a man superior to themselves, but they make him

their jest, like *Ajax* with *Thersites*. Shakspere's idea of *Ajax* may be seen in his *Troilus and Cressida*, where he is the *fool* of the play, and the constant object of *Thersites'* ridicule, for a *scurvy valiant ass*, *Mars's idiot*, &c. STEEVENS.

Mr. Monck Mason explains the passage thus: Ajax is a fool to them, there are none of these knaves and cowards, that if you believe themselves are not so brave, that Ajax is a fool compared to them; alluding to the steward's account of their quarrel, where he says of Kent, This ancient ruffian, whose life I have spared in pity to his beard. When a man is compared to one who excels him very much in any art or quality, it is a vulgar expression to say, He is but a fool to him.

272. —*stocks*] This is not the first time that stocks had been introduced on the stage. In *Hick-Scorner*, which was printed early in the reign of *K. Henry* VIII. *Pity* is put into them, and left there till he is freed by *Perseveraunce* and *Contemplacyon*. STEEVENS.

273. ——ancient *knave*.] Two of the quartos read —*miscreant* knave, and one of them—*unreverent*, instead of *reverend*. STEEVENS.

287. ——*colour*.] The quartos read, *nature*. STEEVENS.

290. *His fault*——] All from these words, to *are punish'd with*, is omitted in the folio. STEEVENS.

292. ——*the* meanest——] This is a conjectural emendation by Mr. Pope. The quartos read—*and temnest*, perhaps, for *contemned'st*. STEEVENS.

300.

300. I know not whether this circumstance of putting Kent in the *stocks* be not ridiculed in the punishment of Numps, in Ben Jonson's *Bartholomew-Fair*.

It should be remembered, that formerly in great houses, as still in some colleges, there were moveable *stocks* for the correction of the servants. FARMER.

304. *Will not be rubb'd, nor stopp'd.*——] Metaphor from bowling. WARBURTON.

310. *Good king, that must approve the common saw!*] That art now to exemplify the common proverb, *That out of*, &c. That changest better for worse. Hanmer observes, that it is a proverbial saying, applied to those who are turned out of house and home to the open weather. It was, perhaps, first used of men dismissed from an hospital, or house of charity, such as was erected formerly in many places for travellers. Those houses had names properly enough alluded to by *heaven's benediction*. JOHNSON.

The *saw* alluded to, is in Heywood's *Dialogues on Proverbs*, book II. chap. v.

" In your renning from him to me, *ye runne*
" *Out of God's blessing into the warme sunne.*"

TYRWHITT.

315. ——*Nothing almost sees miracles,*] Thus the folio. The quartos read—Nothing almost sees *my wrack*. STEEVENS.

318. ——————*and shall find time*
From this enormous state, seeking to give
Losses their remedies.————] I confess I do not understand this passage, unless it may be considered

dered as *divided parts of Cordelia's letter*, which he is reading to himself by moonlight: it certainly conveys the sense of what she would have said. In reading a letter, it is natural enough to dwell on those circumstances in it that promise the change in our affairs which we most wish for; and Kent having read Cordelia's assurances that she will find a time to free the injured from the *enormous* misrule of Regan, is willing to go to sleep with that pleasing reflection uppermost in his mind. But this is mere conjecture.

STEEVENS.

It seems to me, that the verb, *shall find*, is not governed by the word Cordelia, but by the pronoun *I*, in the beginning of the sentence; and that the words, *from this enormous state*, do not refer to Cordelia, but to Kent himself, dressed like a clown, and condemned to the stocks—an enormous state indeed for a man of his high rank.

The difficulty of this passage has arisen from a mistake in all the former editors, who have printed these three lines as if they were a quotation from Cordelia's letter, whereas they are in fact the words of Kent himself; let the reader consider them in that light, as part of Kent's own speech, the obscurity is at an end, and the meaning is clearly this: —"I know that the letter is from Cordelia (who hath been informed of my obscured course), and shall gain time, by this strange disguise and situation, which I shall employ in seeking to remedy our present losses.

MONCK MASON.

Notwith-

Notwithstanding the ingenuity and confidence of Mr. Mason (who has not however done justice to his own idea), I cannot but concur with Mr. Steevens, in ascribing these broken expressions to the letter of Cordelia.—For, if the words were Kent's, there will be no intimation from the letter that can give the least insight to Cordelia's design; and the only apparent purport of it will be, to tell Kent that she knew his situation. But exclusive of this consideration, What hopes could Kent entertain, in a condition so deplorable as his—unless Cordelia should take an opportunity, from the anarchy of the kingdom, and the broils subsisting between Albany and Cornwall—of *finding a time, to give losses their remedies?*—Curan had before mentioned to Edmund, the rumour of *wars toward*, between these dukes. This report had reached Cordelia, who, having also discovered the situation and fidelity of Kent, writes to inform him, that she should avail herself of the first opportunity which the enormities of the times might offer, of restoring him to her father's favour, and her father to his kingdom. [See act iii. sc. 1. act iv. sc. 3.]

HENLEY.

333. ——*elf all my hair in knots*;] Hair, thus knotted, was vulgarly supposed to be the work of *elves* and fairies in the night. So, in *Romeo and Juliet*:

"——plats the manes of horses in the night,
"And bakes the *elf-locks* in foul sluttish hairs,
"Which, once untangled, much misfortune bodes."

STEEVENS.

337.

337. *Of Bedlam-beggars,*] In the *Bell-man of London*, by Decker, 5th edit. 1640, is the following account of one of these characters, under the title of an *Abraham-Man*: "——he sweares he hath been in Bedlam, and will talke frantickely of purpose: you see *pinnes* stuck in sundry places of his naked flesh, especially in his *armes*, which paine he gladly puts himselfe to, only to make you believe he is out of his wits. He calles himselfe by the name of *Poore Tom*, and comming near any body cries out, *Poor Tom is a-cold*. Of these *Abraham-Men*, some be exceeding merry, and doe nothing but sing songs fashioned out of their owne braines: some will dance, others will doe nothing but either laugh or weepe: others are dogged, and so sullen both in loke and speech, that spying but a small company in a house, they boldly and bluntly enter, *compelling* the servants through feare to give them what they demand." To *sham Abraham*, a cant term, still in use among sailors and the vulgar, may have this origin. STEEVENS.

339. ——*wooden pricks,*] *i. e.* skewers. So, in *The Wyll of the Deuyll*, bl. let. no date. "I give to the butchers, &c. *pricks* inough to set up their thin meate, that it may appeare thicke and well fedde." STEEVENS.

The *euonymus*, of which the best skewers are made, is called *prick* wood. MONCK MASON.

340. —*low* farms,] The quartos read, low *service*. STEEVENS.

341.

341. *Poor* pelting *villages*——] *Pelting* is, I believe, only an accidental depravation of *petty*. Shakspere uses it in the *Midsummer Night's Dream* of *small brooks*. JOHNSON.

Beaumont and Fletcher often use the word in the same sense as Shakspere. So in *King and No King*, act iv.

"This *pelting*, prating piece is good for nothing." *Spanish Curate*, act ii. sc. ult.——"To learn the *pelting* law." Shakspere's *Midsummer Night's Dream*—"every *pelting* river." *Measure for Measure*, act ii. scene. 7.

"And every *pelting* petty officer."

Again, in *Troilus and Cressida*, Hector says to Achilles:

"We have had *pelting* wars since you refus'd
"The Grecian cause."

From the first of the two last instances it appears not to be *a corruption of petty*, which is used the next word to it, but seems to be the same as *paltry*. STEEVENS.

342. ——*lunatick* bans,] To *ban*, is to curse. So, in *Mother Bombie*, 1594, a comedy by Lilly:

"Well, be as be may is no *banning*."

So, in *Arden of Feversham*, 1592:

"Nay, if those *ban*, let me breathe curses forth."

STEEVENS.

343. ————*poor* Turlygood! *poor Tom!*] We should read *Turlupin*. In the fourteenth century there was a new species of gipsies, called *Turlupius, a fraternity of naked beggars*, which ran up and down Europe. However, the church of Rome hath dig-

nified

nified them with the name of *hercticks*, and actually burned some of them at Paris. But what sort of religionists they were, appears from Genebrard's account of them: "Turlupin Cynicorum sectam suscitantes, de nuditate pudendorum, & publico coitu." Plainly, nothing but a band of *Tom-o'-Bedlams*.

WARBURTON.

Hanmer reads, *poor* Turlurù. It is probable the word *Turlygood* was the common corrupt pronunciation.

JOHNSON.

344. ——*Edgar I nothing am.*] As Edgar I am outlawed, dead in law; I have no longer any political existence. JOHNSON.

The critick's idea is both too complex and too puerile for one in Edgar's situation. He is pursued, it seems, and proclaimed, *i. e.* a reward has been offered for taking or killing him. In assuming this character, says he, I may preserve myself; as Edgar, I am inevitably gone. REMARKS.

352. *No, my lord.*] Omitted in the quartos.

STEEVENS.

353. —*he wears* cruel *garters.*—] I believe a quibble was here intended. *Crewel* signifies *worsted*, of which garters, &c. are made; and it is used in that sense in the comedy of *The Two angry Women of Abington*, printed 1599:

"——I'll warrant you, he'll have
"His *cruell garters* cross about the knee."

So again, in *The Bird in a Cage*, 1633:

" I speak the prologue to our silk and *cruel*
" Gentlemen in the hangings. STEEVENS.

356. —*over-lusty*, in this place, has a double signification. *Lustiness* anciently meant *sauciness*.

So, in Decker's *If this be not a good Play the Devil is in it*, 1612:

" ——upon pain of being plagued for their *lustyness*."

Again, in *Claudius Tiberius Nero*, 1607:

" ——— she'll snarl and bite,
" And take up Nero for his *lustiness*."

Again, in sir Thomas North's translation of *Plutarch*:

" Cassius' soldiers did shewe themselves very stubborne and *lustie* in the campe," &c. STEEVENS.

357. ———*then he wears wooden* nether-stocks. *Nether-stocks* is the old word for *stockings*. *Breeches* were at that time called " men's *overstockes*," as we learn from Barret's *Alvearie, or Quadruple Dictionary*, 1580.

It appears from the following passage in the second part of *The Map of Mock Beggar Hall*, &c. an ancient ballad, that the stockings were formerly sewed to the breeches:

" Their fathers went in homely frees,
" And good plain broad cloth breeches;
" Their stockings with the same agrees,
" Sow'd on with good strong stitches."

Stubbs, in his *Anatomie of Abuses*, has a whole chapter on *The Diversitie of* Nether-Stockes *worne in England*

England, 1595. Heywood among his *Epigrams*, 1562, has the following:

"Thy *upper-stocks*, be they stuft with silke or flocks,

"Never become thee like *a nether paire of stocks.*"

Again, in Reginald Scott's *Discovery of Witchcraft*, 1585:

"—to cover the pot with my right *netherstock.*"

STEEVENS.

366. *Lear.*] This and the next speech are omitted in the folio. STEEVENS.

369. *By Juno, I swear, ay.*] Omitted in the quartos. STEEVENS.

372. *To do upon respect such violent outrage:*] To violate the publick and venerable character of a messenger from the king. JOHNSON.

382. *Deliver'd letters, spight of* intermission,] *Spight of intermission* is *without pause, without suffering time to intervene.* So, in *Macbeth:*

"———gentle heaven,

"Cut short all *intermission*," &c. STEEVENS.

384. *They summ'd up their* meiny——] *Meiny*, i. e. people. POPE.

Mesne, a *house*. *Mesnie*, a family, Fr.

So, in *Monsieur D'Olive*, 1606.

"———if she, or her sad *meiny*,

"Be towards sleep, I'll wake them."

Again, in the bl. let. Romance of *Syr Eglamoure of Artoys*, no date:

"Of the emperoure took he leave ywys,

"And of all the *meiny* that was there."

Again:

" Here cometh the king of Israel,

" With a fayre *meinye*." STEEVENS.

Though the word *meiny* be now obsolete, the word *menial*, which is derived from it, is still in use. On *whose* contents, means the contents of which.

MONCK MASON.

395. *Winter's not gone yet*, &c.] If this be their behaviour, the king's troubles are not yet at an end.

JOHNSON.

This speech is omitted in the quartos. STEEVENS.

402. ——————*dolours*.] Quibble intended between *dolours* and *dollars*. HANMER.

The same quibble had occurred in *The Tempest*, and in *Measure for Measure*. STEEVENS.

404. *Oh, how this* mother, &c.] *Lear* here affects to pass off the swelling of his heart ready to burst with grief and indignation, for the disease called the *Mother*, or *Hysterica Passio*, which, in our author's time, was not thought peculiar to women only. In Harsnet's *Declaration of Popish Impostures*, Richard Mainy, Gent. one of the pretended demoniacs, deposes, p. 263, that the first night that he came to Denham, the seat of Mr. Peckham, where these impostures were managed, he was somewhat evill at ease, and he grew worse and worse with an old disease that he had, and which the priests persuaded him was from the possession of the devil, *viz.* " The disease I spake of was a spice of the *Mother*, wherewith I had bene troubled . . . before my going into Fraunce:

Fraunce: whether I doe rightly term it the *Mother* or no, I knowe not ... When I was sick of this disease in Fraunce, a Scottish doctor of physick, then in Paris, called it, as I remember, *Vertiginem Capitis*. It riseth .... of a winde in the bottome of the belly, and proceeding with a great swelling, causeth a very painfull collicke in the stomack, and an extraordinary giddines in the head."

It is at least very probable, that Shakspere would not have thought of making Lear affect to have the *Hysterick Passion*, or *Mother*, if this passage in Harsnet's pamphlet had not suggested it to him, when he was selecting the other particulars from it, in order to furnish out his character of Tom of Bedlam, to whom this demoniacal gibberish is admirably adapted.

PERCY.

416. *All that follow their noses are led by their eyes, but blind men; and there's not a nose among twenty, but can smell,* &c.] The word *twenty* refers to the *noses* of the *blind men*, and not to the men in general.

STEEVENS.

422. ——*when a wise man gives thee,* &c.] One cannot too much commend the caution which our moral poet uses, on all occasions, to prevent his sentiment from being perversely taken. So here, having given an ironical precept in commendation of perfidy and base desertion of the unfortunate, for fear it should be understood seriously, though delivered by his buffoon or jester, he has the precaution to add this beautiful corrective, full of fine sense:—"I

would have none but knaves follow it, since a fool gives it." WARBURTON.

430. *But I will tarry; the fool will stay,*
And let, &c.] I think this passage erroneous, though both the copies concur. The sense will be mended if we read:

But I will tarry; the fool will stay,
And let the wise man fly;
The fool turns knave, that runs away;
The knave no fool———

That I stay with the king is a proof that I am a fool, the wise men are deserting him. There is knavery in this desertion, but there is no folly. JOHNSON.

447. *Glo.*] This, with the following speech, is omitted in the quartos. STEEVENS.

453. —*Tell the hot duke, that*——] The quartos read—Tell the hot duke, that *Lear*——— STEEVENS.

464. *Is* practice *only.*———] *Practice* is in Shakspere, and other old writers, used commonly in an ill sense for *unlawful artifice.* JOHNSON.

471. ——*the* cockney] It is not easy to determine the exact power of this term of contempt, which, as the editor of the *Canterbury Tales* of Chaucer observes, might have been originally borrowed from the kitchen. From the ancient ballad of the *Turnament of Tottenham*, published by Dr. Percy in his second volume of *Ancient Poetry*, p. 24, it should seem to signify a *cook*:

"At that feast were they served in rich array;
"Every five and five had a *cokenay.*"

i. e. a *cook*, or *scullion*, to attend them.

Shakspere,

Shakspere, however, in *Twelfth Night*, makes his Clown say, "I am afraid this great lubber the world, will prove a *cockney*." In this place it seems to have a signification not unlike that which it bears at present; and, indeed, Chaucer in his *Reve's Tale*, ver. 4205, appears to employ it with such a meaning:

"And when this jape is tald another day,
"I shall be halden a daffe or a *cokenay*."

Meres likewise, in the second part of his *Wit's Commonwealth*, 1598, observes, that "many *cockney* and wanton women are often sick, but in faith they cannot tell where." *Decker* also, in his *Newes from Hell*, &c. 1606, has the following passage, "'Tis not their fault, but our mother's, our *cockering* mothers, who for their labour made us to be called *cockneys*." See the notes on the *Canterbury Tales of Chaucer*, vol. iv. p. 253. where the reader will meet with more information on this subject. STEEVENS.

Dr. Percy imagines it signifies a *cook*, in the ballad of the *Turnament of Tottenham*:

"Every five and five had a *cokenay*."

Certainly it cannot be a cook or scullion, but is some dish which I cannot ascertain. My authority is the following epigram from Davies:

"He that comes every day, shall have a *cocknay*,
"And he that comes but now and then, shall have a fat hen."

Ep. on Engl. Prov. 179.
WHALLEY.

472.

472. ——*the eels, when she put them i' the paste*——] Hinting that the eel and Lear are in the same danger. JOHNSON.

This reference is not sufficiently explained.—The *paste*, or *crust of a pie*, in Shakspere's time, was called a *coffin*. HENLEY.

See catch-word Alphabet.

482. *sepulchring*, &c.] This word is accented in the same manner by *Fairfax* and *Milton:*

" As if his work should his *sepulcher* be,"
C. i. st. 25.

" And so *sepulcher'd* in such pomp doe lie."
Milton on Shakspere, l. xv. STEEVENS.

484. ————*she hath tied*
Sharp-tooth'd unkindness, like a vulture here,] Alluding to the fable of Prometheus. WARBURTON.

487. Of *how deprav'd a quality*———] Thus the quarto. The folio reads,

With how deprav'd a quality——— JOHNSON.

490. *Than she to* scant *her duty.*] The word *scant* is directly contrary to the sense intended. The quarto reads, *slack*. You less know how to value her desert, than she (knows) to *scant* her duty, *i. e.* than she can be capable of being wanting in her duty. STEEVENS.

491. *Say*, &c.] This, as well as the following speech, is omitted in the quartos. STEEVENS.

507. *Do you but mark how this becomes* the house?] Becomes the *house*; i. e. the order of families, duties of relations. WARBURTON

Dr. Warburton's explanation may be supported by the following extract from Sir Thomas Smith's *Commonwealth of England*, 4to. 1601. chap. ii. "They two together [man and wife] ruleth the *house*. The *house* I call here, the man, the woman, their children, their servants, bond and free," &c. TOLLET.

Again, in Painter's *Palace of Pleasure*:——"The gentleman's wife one day could not refraine (beholding a stagges head set up in the gentleman's house) from breaking into a laughter before his face, saying how that head *became the house* very well." HENDERSON.

509. *Age is* unnecessary:——] *Age is unnecessary*, may mean, *old people are useless*. So, in *The Old Law*, by Massinger:

"———your laws extend not to desert,
"But to *unnecessary* years; and, my lord,
"His are not such." STEEVENS.

Unnecessary in Lear's speech, I believe, means—*in want of necessaries, unable to procure them*.

TYRWHITT.

514. *Look'd* black *upon me*;——] To *look black*, may easily be explained to *look cloudy* or *gloomy*.

JOHNSON.

So Holinshed, vol. iii. p. 1157: "——The bishops thereat repined, and *looked black*." TOLLET.

523. To *fall, and blast her pride!*] Thus the quarto: The folio reads not so well, *to fall and blister*. I think there is still a fault, which may be easily mended by changing a letter:

——Infect

——————Infect her beauty,
You fen-suck'd fogs, drawn by the powerful sun,
Do fall, and blast her pride! JOHNSON.

I see no occasion for Dr. Johnson's alteration. The plain meaning is this, "You fen-suck'd fogs, drawn up by the sun in order to fall down again and blast her pride." MONCK MASON.

Shakspere certainly could never intend Lear to utter the nonsense here ascribed to him. According to this gentleman's explanation, there was at hand a stock of ready made fogs, which the sun had taken care to provide for the nonce, and the only thing left for Lear, was to summon them to their office.—The slight alteration proposed by Dr. Johnson hath restored sense and beauty to the passage, and made it consistent with the context. * * *.

525. ——————*when the rash mood is on.*] Thus the folio. The quartos read only——*when the rash mood* ——————perhaps leaving the sentence purposely unfinished. STEEVENS.

527. *Thy tender-hefted nature*——] *Hefted* seems to mean the same as *heaved*. *Tender-hefted*, i. e. whose bosom is agitated by tender passions. The formation of such a participle, I believe, cannot be grammatically accounted for. Shakspere uses *hefts* for *heavings* in *The Winter's Tale*, act ii. Both the quartos however read, "tender-*hested* nature;" which may mean a nature which is governed by gentle dispositions. *Hest* is an old word signifying *command*. So, in *The Wars of Cyrus*, &c. 1594:

"Must

"Must yield to *hest* of others that be free."

Hefted is the reading of the folio. STEEVENS.

532. ———*to scant my* sizes.] To contract my allowances or proportions settled. JOHNSON.

A *sizer* is one of the lowest rank of students at Cambridge, and lives on a stated allowance.

Sizes are certain portions of bread, beer, or other victuals, which in publick societies are set down to the account of particular persons: a word still used in colleges. STEEVENS.

See a *size* in Minshew's *Dictionary*. TOLLET.

549. *If you do love old men, if your sweet sway*
Allow *obedience, if yourselves are old,*]

Mr. Upton has proved by irresistable authority, that to *allow*, signifies not only to *permit*, but to *approve*, and has deservedly replaced the old reading, which Dr. Warburton had changed into *hallow obedience*, not recollecting the scripture expression, *The Lord* alloweth *the righteous*, Psalm xi. ver. 6. So, in Greene's *Never too Late*, 1616:—"she *allows* of thee for love, not for lust." Again, in Greene's *Farewell to Follie*, 1617: "I *allow* those pleasing poems of Guazzo, which begin, &c." STEEVENS.

560. ———*much less* advancement] Cornwall certainly means, that Kent's *disorders* had entitled him even a post of less honour than the stocks. STEEVENS.

562. *I pray you, father, being weak,* seem *so.*] The meaning is, since *you are weak*, be content to think yourself weak. JOHNSON.

569.

569. *No, rather I abjure all roofs, and choose*
To wage against *the enmity o' the air*;] To *wage* is often used absolutely without the word *war* after it, and yet signifies *to make war*; as before in this play:

My life I never held but as a pawn
To *wage* against thine enemies.

572. *Necessity's sharp pinch!*—] These words appear to be the reflection of Lear on the wretched sort of existence he had described in the preceding lines.
STEEVENS.

576. ——*base life*—] *i. e.* In a *servile* state.
JOHNSON.

577. ——*and sumpter*] *Sumpter* is a horse that carries necessaries on a journey. STEEVENS.

585. ——————*thou art a* bile,
A plague sore, an embossed carbuncle,
In my corrupted blood.] The context clearly shows that we ought to read—*boil*. So, in *Coriolanus:*

" ——————*boils* and plagues
" Plaster you o'er!"

The word *boil*, being pronounced as if written *bile*, occasioned the mistake. In the folio, both here and in *Coriolanus*, it is spelt in the same manner—*byle*.
MALONE.

586. ——————*embossed carbuncle,*] *Embossed* is *swelling, protuberant*. JOHNSON.

621. *Those* wicked *creatures yet do look well-favour'd,*
When others are more wicked,——] A similar thought occurs in *Cymbeline*, act v.

" —it

" ——————it is I
" That all the abhorred things o' the earth named,
" By being worse than they." STEEVENS.

To be not the worst deserves some praise.
TYRWHITT.

639. ——*poor old man,*] The quarto has, poor old *fellow.* JOHNSON.

643. ——*touch me with noble anger!*] It would puzzle one at first to find the sense, the drift, and the coherence of this petition. For if the gods sent this evil for his punishment, how could he expect that they should defeat their own design, and assist him to revenge his injuries? The solution is, that Shakspere here makes his speaker allude to what the ancient poets tells us of the misfortunes of particular families: namely, that when the anger of the gods, for an act of impiety, was raised against an offending house, their method of punishment was, first to inflame the breasts of the children to unnatural acts against their parents; and then, of the parents against their children, in order to destroy one another; and that both these outrages were at the instigation of the gods. To consider Lear as alluding to this divinity, makes his prayer exceeding pertinent and fine. WARBURTON.

647. ——*I will do such things——*
What they are, yet I know not;]
——————magnum est quodcunque peravi,
Quid sit, adhuc dubito. *Ovid. Met.* lib. vi.
——————haud quid sit scio,
Sed grande quiddam est. *Senecæ Thyestes.*

Let such as are unwilling to allow that copiers of nature must occasionally use the same thoughts and expressions, remember, that of both these authors there were early translations. STEEVENS.

665. *Whither is he going?*

Glo. *He calls to horse*;] Omitted in the quartos. STEEVENS.

670. *Do sorely* ruffle——] Thus the folio. The quartos read, Do sorely *russel*, i. e. *rustle*. STEEVENS.

Ruffle is certainly the true reading. A *ruffler*, in our author's time, was a noisy, *boisterous* swaggerer. MALONE.

ACT III.

Line 6. *OR swell the curled waters 'bove the* main,] The *main* seems to signify here the *main land*, *the continent*. So, in *Bacon's War with Spain*: "In 1589, we turned challengers, and invaded the *main* of Spain."

This interpretation sets the two objects of Lear's desire in proper opposition to each other. He wishes for the destruction of the world, either by the winds blowing the land into the waters, or raising the waters so as to overwhelm the land. STEEVENS.

The old reading, and Mr. Steevens's explanation of it, are strongly confirmed by a passage in *Troilus and Cressida*:

"—The

" ——————The *bounded waters*
" Should lift their bosoms higher than the *shores*,
" And make a sop of all this *solid globe*."

The main is again used for *the land*, in *Hamlet*:

" Goes it against *the main* of Poland, Sir?"

MALONE.

7. ——*tears his white hair*;] The six following verses were omitted in all the late editions: I have replaced them from the first, for they are certainly Shakspere's. POPE.

The first folio ends the speech at *change or cease*, and begins again at Kent's question, *But who is with him?* The whole speech is forcible, but too long for the occasion, and properly retrenched. JOHNSON.

12. *This night, wherein the* cub-drawn *bear would couch*,] *Cub-drawn* has been explained to signify *drawn by nature to its young*; whereas it means, *whose dugs are drawn dry by its young*. For no animals leave their dens by night but for prey. So that the meaning is, "that even hunger, and the support of its young, would not force the bear to leave his den in such a night." WARBURTON.

Shakspere has the same image in *As You Like It*:

" A lioness, *with udders all drawn dry*,
" Lay couching."——

Again,

" Food to the *suck'd and hungry* lioness."

STEEVENS.

20. ——*my note*,] My observation of your character. JOHNSON.

The quartos read:

————upon the warrant of my *art:*

i. e. on the strength of *my skill* in physiognomy.

STEEVENS.

24. *Who have (as who have not,———*] The eight subsequent verses were degraded by Mr. Pope as unintelligible, and to no purpose. For my part, I see nothing in them but what is very easy to be understood; and the lines seem absolutely necessary to clear up the motives upon which France prepared his invasion: nor without them is the sense of the context complete. THEOBALD.

The quartos omit these lines. STEEVENS.

27. ——*what hath been seen,*] What follows, are the circumstances in the state of the kingdom, of which he supposes the spies gave France the intelligence. STEEVENS.

28. *Either in* snuffs *or* packings——] *Snuffs* are dislikes, and *packings* underhand contrivances.

So, in *Henry* IV. first part: "Took it in *snuff*;" and in *King Edward* III. 1599:

"This *packing* evil, we both shall tremble for it."

Again, in Stanyhurst's *Virgil*, 1582:

"With two gods *packing* one woman silly to cozen."

We still talk of *packing* juries, and Antony says of Cleopatra, that she has "*pack'd* cards with Cæsar." STEEVENS.

31. ——*are but* furnishings.] A *furnish* anciently signified a *sample*. So, in the Preface to Greene's

Greene's *Groatsworth of Wit*, 1621: "To lend the world a *furnish* of wit, she lays her own to pawn."

STEEVENS.

32. *But, true it is*, &c.] In the old editions are the five following lines which I have inserted in the text, as they seem necessary to the plot, and preparatory to the arrival of the French army with Cordelia, in act iv. How both these, and a whole scene between Kent and this gentleman, in the fourth act, came to be left out in all the later editions, I cannot tell; they depend upon each other, and very much contribute to clear that incident. POPE.

32. ——*from France there comes a power*
Into this scatter'd *kingdom*; *who already*,
Wise in our negligence, *have secret* sea
In some of our best ports ——] This speech, as it now stands, is collected from two editions: the eight lines, degraded by Mr. Pope, are found in the folio, not in the quarto; the following lines enclosed in crotchets are in the quarto, not in the folio. So that if the speech be read with omission of the former, it will stand according to the first edition; and if the former are read, and the lines that follow them omitted, it will then stand according to the second. The speech is now tedious, because it is formed by a coalition of both. The second edition is generally best, and was probably nearest to Shakspere's last copy, but in this passage the first is preferable; for in the folio, the messenger is sent, he knows not why, he knows not whither. I suppose Shakspere thought his

plot opened rather too early, and made the alteration to veil the event from the audience; but trusting too much to himself, and full of a single purpose, he did not accommodate his new lines to the rest of the scene.—*Scattered* naturally means *divided, unsettled, disunited.*—Warburton has offered with great pomp a change of *sea* to *seize*; but in the first edition the word is *fee*, for *hire*, in the sense of having any one in *fee*, that is, *at devotion for money*. *Fee* is in the second quarto changed to *see*, from which one made *sea* and another *seize*. JOHNSON.

One of the quartos (for there are two that differ from each other, though printed in the same year, and for the same printer) reads *secret feet*. Perhaps the author wrote *secret foot*, i. e. footing. So, in a following scene:

——what confederacy have you with the traitors
Late *footed* in the kingdom? STEEVENS.

That *foot* is the true reading is, I think, clearly ascertained, both by the passage quoted by Mr. Steevens, and another in the third act, which is still more apposite:—"these injuries the king now bears, will be revenged home; there is part of *a power* already *footed:* we must incline to the king."

Again, in *Coriolanus:*

"———Why, thou Mars, I'll tell thee,
"We have *a power on foot.*" MALONE.

56. ———*the king, in which your pain,*
That way, I'll this: he that first, &c.] Thus the folio. The quartos read:

That

That when we have found the king,
I'll this way, you that, he that first lights
On him, hollow the other. STEEVENS.

62. ——*thought-executing*——] Doing execution with rapidity equal to thought. JOHNSON.

63. *Vaunt-couriers.*] *Avant couriers*, Fr. This phrase is not unfamiliar to other writers of Shakspere's time. It originally meant the foremost scouts of an army. So, in Jarvis Markham's *English Arcadia*, 1607:

"—As soon as the first *vancurrer* encountered him face to face."

Again, in *The Tragedy of Mariam*, 1613:

"Might to my death, but the *vaunt-currier* prove."

Again, in *Darius*, 1603:

"Th' *avaunt-corours*, that came for to examine."
STEEVENS.

65. Strike *flat*, &c.] The quarto reads—*Smite* flat. STEEVENS.

66. *Crack nature's moulds; all* germins *spill at once,*] The old editions all gave *germains*. Mr. Theobald restored the sense of the passage, and supported his emendation by producing the same thought from the *Winter's Tale*:

"Let nature crush the sides o' the earth together,
"And mar the *seeds* within"———

which Mr. Steevens hath further confirmed, by pointing out in *Macbeth* the occurrence of the word:

"———and the sum
"Of nature's *germins* tumble together." HENLEY.

66.

66. ——spill *at once*,] To *spill* is to destroy. So, in Gower *De Confessione Amantis*, lib. iv. fol. 67:

"So as I shall myself *spill*." STEEVENS.

68. ——*court holy-water*——] Ray, among his proverbial phrases, p. 184. mentions *court holy-water* to mean *fair words*. The French have the same phrase. *Eau benite de cour*; fair empty words.—*Chambaud's Dictionary*. STEEVENS.

76. *You owe me no* subscription;——] *Subscription* for obedience. WARBURTON.

So in Rowley's *Search for Money*, 1690, p. 17. "I tell yee besides this he is an obstinat wilfull fellow, for since this idolatrous adoration given to him here by men, he has kept the scepter in his owne hand and commands every man: which rebellious man now seeing (or rather indeed too obedient to him) inclines to all his hests, *yeelds no subscription*, nor will he be commanded by any other power," &c. REED.

88. *So beggars marry many*.] *i. e.* A beggar marries a wife and lice. JOHNSON.

That is, "So many beggars marry;" meaning, that they marry in the manner he has described, before they have houses to put their heads in.

MONCK MASON.

95. *No, I will be the pattern of all patience,*
I will say nothing.] So Perillus, in the old anonymous play, speaking of *Leir*:

"But he, the myrrour of mild patience,
"Puts up all wrongs, and never gives reply."

STEEVENS.

98.

98. —*and a* cod-piece, *that's a wise man and a fool.*] Alluding perhaps to the saying of a contemporary wit; that there is *no discretion below the girdle.*

STEEVENS.

100. ——*are you here?*——] The quartos read—*sit* you here? STEEVENS.

102. Gallow *the very wanderers of the dark,*] *Gallow*, a west-country word, signifies to scare or frighten.

WARBURTON.

So, the Somersetshire proverb: "The dunder do *gally* the beans." Beans are vulgarly supposed to shoot up faster after thunder-storms. STEEVENS.

By some late experiments, it has been discovered, that this vulgar supposition is founded in fact.

HENLEY.

107. ——*fear.*] So the folio: the later editions read, with the quarto, *force* for *fear*, less elegantly.

JOHNSON.

109. ——*this dreadful* pother——] Thus one of the quartos and the folio. The other quarto reads *thund'ring.*

The reading in the text, however, is an expression common to others. So, in the *Scornful Lady* of Beaumont and Fletcher:

"——fall out with their meat, and *kept a pudder.*"

STEEVENS.

115. *That under covert and* convenient *seeming,*] *Convenient* needs not be understood in any other than its usual and proper sense; *accommodate* to the present purpose; *suitable* to a design. *Convenient seeming* is *appearance*

appearance such as may promote his purpose to destroy. JOHNSON.

117. —*concealing* continents—] *Continent* stands for that which *contains* or *encloses*. JOHNSON.

Thus in *Antony and Cleopatra*:

"Heart, once be stronger than thy *continent!*"

The quartos read, *concealed centers*. STEEVENS.

————————*and cry*

These dreadful summoners *grace.*——] *Summoners* are here the *officers* that summon offenders before a proper tribunal. STEEVENS.

134. *That's* sorry *yet for thee.*] The old quartos read,

That *sorrows* yet for thee. STEEVENS.

135. *He that has a little tiny wit*—] I fancy that the second line of this stanza had once a termination that rhymed with the fourth; but I can only fancy it; for both the copies agree. It was once perhaps written,

With heigh ho, the wind and the rain *in his way.*

The meaning seems likewise to require this insertion. "He that has wit, however small, and finds wind and rain in his way, must content himself by thinking, that somewhere or other *it raineth every day*, and others are therefore suffering like himself." Yet I am afraid that all this is chimerical, for the burthen appears again in the song at the end of *Twelfth Night*, and seems to have been an arbitrary supplement, without any reference to the sense of the song. JOHNSON.

142. *I'll speak a prophecy ere I go:*
When priests are more in words than matter;
When brewers marr their malt with water;
When nobles are their tailors' tutors;
No hereticks burn'd, but wenches' suitors;
When every case in law is right;
No squire in debt, nor no poor knight;
When slanders do not live in tongues,
And cut-purses come not to throngs;
When usurers tell their gold i' the field,
And bawds and whores do churches build;
Then shall the realm of Albion
Come to great confusion.
Then comes the time, who lives to see't,
That going shall be us'd with feet.] The judicious reader will observe, through this heap of nonsense and confusion, that this is not *one* but *two* prophecies. The first, a satyrical description of the *present manners as future:* and the second, a satyrical description *of future manners; which the corruption of the present would prevent from ever happening.* Each of these prophecies has its proper inference or deduction: yet, by an unaccountable stupidity, the first editors took the whole to be all one prophecy, and so jumbled the two contrary inferences together. The whole then should be read as follows, only premising that the first line is corrupted by the loss of a word—*or ere I go,* is not English, and should be helped thus:

1. I'll speak a prophecy or *two* ere I go:
When priests are more in words than matter;
When brewers marr their malt with water;

When

When nobles are their tailors' tutors;
No hereticks burnt, but wenches' suitors;
Then comes the time, who lives to see't,
That going shall be us'd with feet.—*i. e. Now.*

2. When every case in law is right;
No squire in debt, and no poor knight;
When slanders do not live in tongues,
And cut-purses come not to throngs;
When usurers tell their gold i' the field,
And bawds and whores do churches build;
Then shall the realm of Albion
Come to great confusion.—*i. e. Never.*

WARBURTON.

The sagacity and acuteness of Dr. Warburton are very conspicuous in this note. He has disentangled the confusion of the passage, and I have inserted his emendation in the text. *Or e'er*, is proved by Mr. Upton to be good English; but the controversy was not necessary, for *or* is not in the old copies. JOHNSON.

145. *When nobles are their tailors' tutors;*] *i. e.* Invent fashions for them. WARBURTON.

146. *No hereticks burn'd, but wenches' suitors;*] The disease to which *wenches' suitors* are particularly exposed, was called in Shakspere's time the *brenning* or *burning*. JOHNSON.

157. *This prophecy*——] This prophecy is not in the quartos.

Then shall the realm of Albion
Come to great confusion.]

These

These lines are taken from Chaucer. Puttenham, in his *Art of Poetry*, 1589, quotes them as follows:

"When faith fails in priestes saws,
"And lords hests are holden for laws,
"And robbery is tane for purchase,
"And letchery for solace,
"*Then shall the realm of Albion*
"*Be brought to great confusion.*" STEEVENS.

194. *But where the greater malady is fix'd,*
The lesser is scarce felt.]

So, in Spenser's *Faery Queen*, b. I. c. vi.

"He lesser pangs can bear who hath endur'd the chief." STEEVENS.

196. ——————raging *sea,*] Such is the reading of that which appears to be the elder of the two quartos. The other, with the folio, reads—*roaring sea.* STEEVENS.

203. ——————*In such a night*
To shut me out!—Pour on, I will endure:——]

Omitted in the quartos. STEEVENS.

213. *In, boy; go first.*——] These two lines were added in the author's revision, and are only in the folio. They are very judiciously intended to represent that humility, or tenderness, or neglect of forms, which affliction forces on the mind. JOHNSON.

218. loop'd *and* window'd *raggedness*] *Loops* are small apertures in ancient buildings, particularly castles and towers, for the admission of light, where

windows would have been incommodious. Shakspere in Othello, and other places, hath alluded to them.

HENLEY.

The folio reads *lop'd*. HENDERSON.

——window'd *raggedness*——

So in the *Amorous War*, 1648:

"——spare me a doublet which
"Hath linings in't, and no glass *windows*."

This allusion is as old as the time of *Plautus*, in one of whose plays it is found.

Again, in the comedy already quoted:

"——this jerkin
"Is wholly made of *doors*." STEEVENS.

224. ——*Take physick, pomp!*
Expose thyself to feel what wretches feel;
That thou may'st shake the superflux to them,
And shew the heavens more just.]

A kindred thought occurs in *Pericles, Prince of Tyre:*

"O let those cities that of plenty's cup
"And her prosperities so largely taste,
"With their superfluous riots—hear these tears;
"The misery of Tharsus may be theirs."

MALONE.

233. *Fathom*, &c.] This speech of Edgar is omitted in the quartos. He gives the sign used by those who are sounding the depth at sea. STEEVENS.

234. *Humph! go to thy bed*——] So the folio. The quarto,

Go to thy cold bed, and warm thee. JOHNSON.

So,

So, in the introduction to *The Taming of a Shrew*, *Sly* says, "go to thy cold bed, and warm thee." A ridicule, I suppose, on some passage in a play as absurd as the *Spanish Tragedy*. STEEVENS.

237. *Hast thou given all to thy two daughters?*] Thus the quartos. The folio reads, *Didst thou give all to thy daughters?* STEEVENS.

239. ——*led through fire and through flame*—] Alluding to the *ignis fatuus*, supposed to be lights kindled by mischievous beings to lead travellers into destruction. JOHNSON.

243. ——*laid knives under his pillow*——] He recounts the temptations by which he was prompted to suicide; the opportunities of destroying himself, which often occurred to him in his melancholy moods. JOHNSON.

Shakspere found this charge against the fiend, with many others of the same nature, in Harsenet's *Declaration*, and has used the very words of it. The book was printed in 1603. See Dr. Warburton's note, on line 71, act iv.

Infernal spirits are always represented as urging the wretched to self-destruction. So, in Dr. *Faustus*, 1604:

"Swords, poisons, halters, and envenom'd steel,
"Are laid before me to dispatch myself."

STEEVENS.

245. ——*bless thy five wits.*] So the five senses were called by our old writers. Thus in the very ancient interlude of *The Fyve Elements*, one of the characters

is *Sensual Appetite*, who with great simplicity thus introduces himself to the audience:

" I am callyd sensual apetyte,
" All creatures in me delyte,
" I comforte the *wyttys five*;
" The tastyng smellyng and herynge
" I refreshe the syghte and felygne
" To all creaturs alyve."

Sig. B. iij. PERCY.

So again, in *Every Man*, a Morality:

" *Every man*, thou arte made, thou hast thy *wyttes fyve*."

Again, in *Hycke Scorner*:

" I have spent amys my *v wittes*." STEEVENS.

Shakspere, however, in his 141st Sonnet, seems to have considered the *five wits*, as distinct from *the senses*:

" But my *five wits*, nor my *five senses* can
" Dissuade one foolish heart from serving thee."

MALONE.

245. ——*taking!*—] To *take* is to blast, or strike with malignant influence:

———strike her young bones,
Ye *taking* airs, with lameness. JOHNSON.

261. ———*pelican daughters.*] The young pelican is fabled to suck the mother's blood. JOHNSON.

So, in Decker's *Honest Whore*, 1630, second part: " Shall a silly bird pick her own breast to nourish her young ones? the *pelican* does it, and shall not I?

Again, in *Love in a Maze*, 1632;

" The

" The *pelican* loves not her young so well,
" That digs upon her breast a hundred springs."
STEEVENS.

267. *Commit not*, &c.] The word *commit* is used in this sense by Middleton, in *Women beware Women:*

" His weight is deadly who *commits* with strumpets." STEEVENS.

272. —— *wore gloves in my cap*—] *i. e.* His mistress's favours: which was the fashion of that time. So in the play called *Campaspe:* " Thy men turned to women, thy soldiers to *lovers*, *gloves worn in velvet caps*, instead of plumes in graven helmets." WARBURTON.

It was anciently the custom to wear *gloves* in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy. Prince Henry boasts that he *will pluck a glove from the commonest creature*, and fix it in his helmet; and Tucca says to sir Quintilian, in Decker's *Satiromastix:*

" ——Thou shalt wear her *glove* in thy worshipful *hat*, like to a leather brooch:" and Pandora in Lylly's *Woman in the Moon*, 1597:

" ——he that first presents me with his head,
" Shall wear my *glove* in favour of the deed."

Portia, in her assumed character, asks Bassanio for his *gloves*, which she says she will *wear for his sake:* and king Henry V. gives the pretended *glove* of Alençon to Fluellen, which afterwards occasions his quarrel with the English soldier. STEEVENS.

278. ——*light of ear*——] *i. e.* Credulous. WARBURTON.

Not merely *credulous*, but *credulous of evil*, ready to receive malicious reports. JOHNSON.

279. ——*Hog in sloth, fox in stealth, wolf in greediness*, &c.] The Jesuits pretended to cast the seven deadly sins out of Mainy in the shape of those animals that represented them; and before each was cast out, Mainy by gestures acted that particular sin; curling his hair to shew *pride*, vomiting for *gluttony*, gaping and snoring for *sloth*, &c.—Harsenet's book, pp. 279, 280, &c. To this probably our author alludes. STEEVENS.

283. ——*thy hand out of* plackets.] See *Placket* in catch-word Alphabet.

285. *Thy pen from lenders' books.*] So, in *All Fools*, a comedy by Chapman, 1605:

"If I but *write my name in* mercers' *books*,
"I am as sure to have at six months end
"A rascal at my elbow with his mace," &c.

STEEVENS.

286. *Ha no nonny*, &c.] *Hey no nonny* is the burthen of a ballad in *The Two Noble Kinsmen* (said to be written by Shakspere in conjunction with Fletcher), and was probably common to many others. The folio introduces it into one of *Ophelia*'s songs. STEEVENS.

It is observable that the two songs, to which Mr. Steevens refers for the burden of *Hey no nonny*, are both sung by girls distracted from disappointed love. The

The meaning of this burden may be inferred from what follows:—Drayton's *Shepherd's Garland*, 1593, 4to.

" Who ever heard thy pipe and pleasing vaine,
" And doth but heare this scurrill minstraley,
" These *noninos* of filthie ribauldry,
" That doth not muse."

Again, in White's *Wit of a Woman:*

" —these dauncers, sometimes do teach them trickes above trenchmore, yea and sometimes such la voltas, that they mount so high, that you may see their *hey nony, nony, nony, no.*" HENLEY.

286. *Dolphin, my boy,* &c.]

Dolphin, my boy, my boy,
Cease, let him trot by;

It seemeth not that such a foe
From me or you would fly.

This is a stanza from a very old ballad written on some battle fought in France, during which the king, unwilling to put the suspected valour of his son the *Dauphin*, i. e. *Dolphin* (so called and spelt at those times) to the trial, is represented as desirous to restrain him from any attempt to establish an opinion of his courage on an adversary who wears the least appearance of strength; and at last assists in propping up a dead body against a tree for him to try his manhood upon. Therefore, as different champions are supposed crossing the field, the king always discovers some objection to his attacking each of them, and repeats

repeats these two lines as every fresh personage is introduced.

Dolphin, my boy, my boy, &c.

The song I have never seen, but had this account from an old gentleman, who was only able to repeat part of it, and died before I could have supposed the discovery would have been of the least importance to me.——As for the words, *says suum, mun,* they are only to be found in the first folio, and were probably added by the players, who, together with the compositors, were likely enough to corrupt what they did not understand, or to add more of their own to what they already concluded to be nonsense.

STEEVENS.

Cokes cries out in *Bartholomew-Fair:*

"God's my life!—He shall be *Dauphin, my boy!*"

FARMER.

296. *Come; unbutton here.*] Thus the folio. One of the quartos reads:

Come on, be true. STEEVENS.

300. ——*an old lecher's heart.*] This image appears to have been imitated by Beaumont and Fletcher in the *Humourous Lieutenant:*

"————an *old man*'s loose desire
"Is like the glow-worm's light the apes so wonder'd at;
"Which, when they gather'd sticks, and laid upon't,
"And blew and blew, turn'd tail, and went out presently."

STEEVENS.

303.

303. —— *Flibbertigibbet* ;——] We are not much acquainted with this fiend. Latimer in his sermons mentions him ; and Heywood, among his sixte hundred of *Epigrams*, edit. 1576, has the following, *Of calling one Flebergibet :*

" Thou *Flebergibet*, *Flebergibet*, thou wretch!
" Wottest thou whereto last part of that word doth stretch?
" Leave that word, or I'le baste thee with a libet ;
" Of all woords I hate woords that end with gibet." STEEVENS.

" Frateretto, *Fliberdigibet*, Hoberdidance, Tocobatto, were four devils of the round or morice ..... These four had forty assistants under them, as themselves doe confesse." *Harsenet*, p. 49. PERCY.

305. ——*web and the pin*——] Diseases of the eye. JOHNSON.

So, in *Every Woman in her Humour*, 1600. One of the characters is giving a ludicrous description of a lady's face, and when he comes to her eyes he says, " a *pin and web* argent in hair duroy." STEEVENS.

308. *Saint Withold footed thrice the wold,*
He met the night-mare, and her nine-fold,
Bid her alight, and her troth plight,
And aroynt thee, witch, aroynt thee!]

We should read it thus :

Saint Withold footed thrice the wold,
He met the night-mare, and her *name told*,
Bid her alight, and her troth plight,
And aroynt thee, witch, aroynt thee *right!*

i. e.

i. e. Saint Withold, traversing the *wold* or *downs*, met the night-mare; who having told her name, he obliges her to *alight* from those persons whom she rides, and *plight her troth* to do no more mischief. This is taken from a story of him in his legend. Hence he was invoked as the patron saint against that distemper. And these verses were no other than a popular charm, or *night-spell* against the Epilepsy. The last line is the formal execration or apostrophe of the speaker of the charm to the witch, *aroynt thee right*, i. e. depart forthwith. Bedlams, gipsies, and such like vagabonds, used to sell these kinds of spells or charms to the people. They were of various kinds for various disorders. We have another of them in the *Monsieur Thomas* of Fletcher, which he expressly calls a *night-spell*, and is in these words:

"Saint George, Saint George, our lady's knight,
"He walks by day, so he does by night;
"And when he had her found,
"He her beat and her bound;
"Until *to him her troth she plight*,
"She would not stir from him that night."

WARBURTON.

This is likewise one of the "magical cures" for the *incubus*, quoted, with little variation, by Reginald Scott, in his *Discovery of Witchcraft*, 1584.

STEEVENS.

In the old quarto the corruption is such as may deserve to be noted. "Swithald footed thrice the olde anelthu night moore and her nine fold bid her, O
light

light and her troth plight and arint thee, with arint thee." JOHNSON.

Shakspere might have met with St. Withold in the old spurious play of *King John*, where this saint is invoked by a Franciscan friar. The *wold* I suppose to be the true reading. So in the *Coventry Collection of Mysteries*, Mus. Brit. Vesp. D. viii. p. 93. Herod says to one of his officers:

"Seyward bolde, walke thou on *wolde*,
"And wysely behold all abowte," &c.

STEEVENS.

The ancient reading is *the olds:* which is pompously corrected by Mr. Theobald, with the help of his friend Mr. Bishop, to the *wolds:* in fact, it is the same word. Spelman writes, *Burton upon olds:* the *provincial* pronunciation is still the *oles:* and that probably was the vulgar orthography. Let us read then,

"*St Withold* footed thrice the *oles*,
"He met the night-mare, and her nine *foles*," &c.

FARMER.

Both the quarto and folio have *old*, and not *olds*.

MALONE.

Aroynt, see catch-word Alphabet.

318. ——*wall-newt*,] The quarto reads *wall wort*.

HENDERSON.

322. ——*whipt from* tything *to* tything——] A *tything* is a division of a place, a district; the same in the country, as a ward in the city. In the Saxon times every hundred was divided into *tythings*. Edgar alludes

alludes to the acts of *Queen Elizabeth* and *James I.* against rogues, vagabonds, &c. In the Statute, 39 Eliz. ch. 4. it is enacted, that every vagabond, &c. shall be publickly *whipped and sent* from parish to parish. STEEVENS.

326. ———*small* deer] This distich is part of a description in the old metrical romance of Sir Bevis of Southampton, of the hardships suffered by *Bevis* when confined for seven years in a dungeon:

" Rattes and myce, and such smal dere,
" Was his meate that seven yere." PERCY.

329. —*Peace*, Smolkin, *peace*—] " The names of other punie spirits cast out of Trayford were these: Hilco, *Smolkin*, Hillio, &c." Harsenet, p. 49. PERCY.

330. *The prince of darkness is a gentleman*;] This is spoken in resentment of what Gloster had just said —" Has your grace no *better* company?" STEEVENS.

331. *Modo he's call'd, and Mahu.*] So in Harsenet's *Declaration*, *Maho* was the chief devil that had possession of Sarah Williams; but another of the possessed, named Richard Mainy, was molested by a still more considerable fiend called *Modu*. See the book already mentioned, p. 268, where the said Richard Mainy deposes: " Furthermore it is pretended, that there remaineth still in mee the prince of all other devils, whose name should be *Modu*; he is elsewhere called, " the prince *Modu*:" so, p. 269, " When the said priests had dispatched theire business at Hackney (where they had been exorcising Sarah Williams) they then returned towards mee, uppon

uppon pretence to cast the great prince *Modu* . . . out mee." STEEVENS.

345. ——*learned Theban.*] Ben Jonson, in his *Masque of Pan's Anniversary*, has introduced a *Tinker*, whom he calls a *learned Theban*, perhaps in ridicule of this passage. STEEVENS.

350. *His wits begin to unsettle.*] On this occasion, I cannot prevail on myself to omit the following excellent remark of Mr. Horace Walpole, inserted in the postscript to his *Mysterious Mother*. He observes, that when "*Belvidera* talks of

"*Lutes, laurels, seas of milk*, and *ships of amber*—she is not mad, but light-headed. When madness has taken possession of a person, such character ceases to be fit for the stage, or at least should appear there but for a short time; it being the business of the theatre to exhibit passions, not distempers. The finest picture ever drawn, of a head discomposed by misfortune, is that of *King Lear*. His thoughts dwell on the ingratitude of his daughters, and every sentence that falls from his wildness excites reflection and pity. Had phrenzy entirely seized him, our compassion would abate: we should conclude that he no longer felt unhappiness. Shakspere wrote as a philosopher, Otway as a poet." STEEVENS.

375. *Child Rowland.*] The word *child* (however it came to have this sense) is often applied to *Knights*, &c. in old historical songs and romances; of this, innumerable instances occur in the *Reliques of ancient English Poetry*. See particularly in Vol. I. s. iv. v. 97.

where, in a description of a battle between two knights, we find these lines:

"The Eldridge knighte, he prick'd his steed;
"Syr Cawline bold abode:
"Then either shook his trusty spear,
"And the timber these two *children* bare
"So soon in sunder slode."

See in the same volumes the ballads concerning the *child of Elle*, *child Waters*, *child Maurice* [Vol. III. s. xx.] &c. The same idiom occurs in *Spenser's Faerie Queen*, where the famous knight Sir Tristram is frequently called *Child Tristram*. See B. V. c. ii. st. 8. 13. B. VI. c. ii. st. 36. Ibid. c. viii. st. 15. PERCY.

Shakspere here alludes to an antiquated ballad, or some story of *Roland*. Mr. Steevens has marked a similar reference in *The Woman's Prize* of Beaumont and Fletcher:

"———a mere hobby-horse
"She made the *Child Rowland*."

376. *Fie, foh, and fum*, &c.] In *Have with you to Saffron-Walden, or Gabriel Harvey's Hunt is Up*, 1598, part of the lines repeated by Edgar is quoted:—"a pedant, who will find matter inough to dilate a whole daye of the first invention of

"Fy, fa, fum,
"I smell the blood of an Englishman."

Both the quartos read:

———to the dark *town come*. STEEVENS.

384. ——*but a* provoking *merit*,] *Provoking* here means *stimulating*; a merit he felt in himself, which irritated

irritated him against a father that had none.

MONCK MASON.

397. ——— *comforting* ———] *Comforting* here means giving *comfort* or *assistance*. So Gloster says in the beginning of the next scene:

—I will piece out the *comfort* with what addition I can. MONCK MASON.

402. Fool *Pr'ythee, nuncle, tell me.*——] And before, in the same act, sc. iii.—"Cry to it, nuncle." Why does the Fool call the old king, *nuncle?* But we have the same appellation in *The Pilgrim*, by Fletcher:

"Farewel, *Nuncle*,"——Act iv. sc. 1.

And in the next scene, alluding to Shakspere,

"What mops and mowes it makes."

WHALLEY.

404. This speech is omitted in the quartos.

STEEVENS.

408. *Come hizzing in upon 'em.*———] Then follow in the old edition several speeches in the mad way, which probably were left out by the players, or by Shakspere himself: I shall however insert them here, and leave them to the reader's mercy. POPE.

As Mr. Pope had begun to insert several speeches in the mad way, in this scene, from the old edition, I have ventured to replace several others, which stand upon the same footing, and had an equal right of being restored. THEOBALD.

409. *Edgar.*] This and the next fourteen speeches (which Dr. Johnson had enclosed in crotchets) are only in the quartos. STEEVENS.

421. ——*the* health *of a horse,*—] Shakspere is here speaking of things uncertain. A horse is above all other animals subject to diseases. JOHNSON.

426. *Wantest,* &c.] I am not confident that I understand the meaning of this desultory speech. When Edgar says, *Look where he stands and glares!* he seems to be speaking in the character of a madman, who thinks he sees the fiend. *Wantest thou eyes at trial, madam?* is a question which appears to be addressed to the visionary Goneril, or some other abandon'd female, and may signify, *Do you want to attract admiration, even while you stand at the bar of justice?* Mr. Seward proposes to read, *wanton'st* instead of *wantest.* STEEVENS.

At trial, madam?] It may be observed that Edgar, being supposed to be found by chance, and therefore to have no knowledge of the rest, connects not his ideas with those of Lear, but pursues his own train of delirious or fantastick thought. To these words, *At trial, madam?* I think therefore that the name of Lear should be put. The process of the dialogue will support this conjecture. JOHNSON.

428. *Come o'er the* broom, *Bessy, to me :*] As there is no relation between *broom* and a *boat,* we may better read :

Come o'er the *brook,* Bessy, to me. JOHNSON.

At the beginning of *A very merry and pythie commedie, called, The longer thou Livest, the more Foole thou art,* &c. Imprinted at London by Wyllyam How, &c. black letter, no date, "Entreth *Moros,* counterfaiting a vaine

vaine gesture and foolish countenance, synging the foote of many songs, as fooles were wont;" and among them is this passage, which Dr. Johnson has very justly suspected of corruption:

"Com over the *boorne* Bessé
"My little pretie Bessé
"Com over the *boorne* Bessé to me."

This song was entered on the books of the Stationers-Company in the year 1564.

A *bourn* signifies a *rivulet* or *brook*. Hence the names of many of our villages terminate in *burn*, as Mil*burn*, Sher*burn*, &c. STEEVENS.

There is a peculiar propriety in this address that has not, I believe, been hitherto observed. *Bessy* and poor *Tom*, it seems, usually travelled together. The author of *The Court of Conscience, or Dick Whipper's Sessions*, 1607, describing *beggars, idle rogues*, and *counterfeit madmen*, thus speaks of these associates:

"Another sort there is among you; they
"Do rage with furie as if they were so frantique
"They knew not what they did, but every day
"Make sport with stick and flowers like an antique;
"Stowt roge and harlot counterfeited gomme,
"One calls herself poor *Besse*, the other *Tom*."

MALONE.

The author of THE REMARKS has printed from an old manuscript the song itself.

431. ——*in the voice of a nightingale.*] Another deponent in Harsenet's book (p. 225, says), that the

mistress of the house kept a *nightingale* in a cage, which being one night killed, and conveyed away into the garden, it was pretended the devil had killed it in spite. Perhaps this passage suggested to Shakspere the circumstance of Tom's being haunted *in the voice of a nightingale.* PERCY.

432. ——*Hopdance cries in Tom's belly*——] In Harsenet's book, p. 194, 195, Sarah Williams (one of the pretended demoniacks) deposeth, "—that if at any time she did belch, as oftentimes she did by reason that she was troubled with a wind in her stomacke, the priests would say at such times, that then the spirit began to rise in her . . . . and that the wind was the devil." And, as she saith, "if they heard any *croaking in her belly* . . . . then they would make a wonderful matter of that." *Hoberdidance* is mentioned before in Dr. Percy's note. STEEVENS.

433. —*white herring.*] *White herrings* are *pickled herrings.* See the *Northumberland Household Book*, p. 8. STEEVENS.

443. *Sleepest, or wakest,* &c.] This seems to be a stanza of some pastoral song. A shepherd is desired to pipe, and the request is enforced by a promise, that though his sheep be in the corn, *i. e.* committing a trespass by his negligence, implied in the question, *Sleepest thou, or wakest?* Yet a single tune upon his pipe shall secure them from the pound. JOHNSON.

Minikin was anciently a term of endearment. So, in the interlude of the *Repentance of Marie Magdalaine*, 1567, the *Vice* says, "What *mynikin* carnal concupiscence!"

piscence!" Barret, in his *Alvearie, or Quadruple Dictionary*, 1580, interprets *feat*, by "proper, well-fashioned, *minikin*, handsome." In the *Interlude of the Four Elements*, &c. printed by Rastell, 1519, *Ignorance* sings a song composed of the scraps of several others. Among them is the following line, on which Shakspere may have designed a parody:

"*Sleepyst thou, wakyst thou*, Geffery Coke."

STEEVENS.

453. *Cry you mercy, I took you for a joint stool.*] This is a proverbial expression. STEEVENS.

464. ——*see they bark at me.*] The hint for this circumstance might have been taken from the pretended madness of one of the brothers in the translation of the *Menæchmi* of Plautus, 1595:

"Here's an old mastiff bitch stands barking at me," &c. STEEVENS.

If Shakspere had access to the Odyssey, I should rather have supposed that the affectionate recognition of Ulysses by his dog, might have suggested the circumstance here marked by Lear. HENLEY.

467. *Be thy mouth or* black *or* white,] To have *the roof of the mouth black*, is in some dogs a proof that their breed is genuine. STEEVENS.

469. ————*brache or hym*, &c.] Names of particular sorts of dogs. POPE.

Sir T. Hanmer for *hym* reads *lym*. JOHNSON.

In Ben Jonson's *Bartholomew-Fair*, Quarlous says, —"all the *lime*-hounds of the city should have drawn after you by the scent."——A *limmer* or *leamer*, a dog of

of the chace, was so called from the *leam* or leash in which he was held till he was let slip. I have this information from *Caius de Canibus Britannicis*.——So, in the book of *Ancient Tenures*, by T. B. 1679, the words, "canes domini regis *lesos*," are translated "Leash hounds, such as draw after a hurt deer in a *leash*, or *liam*."

Again, in the *Muses Elysium*, by Drayton:

"My dog-hook at my belt, to which my *lyam*'s ty'd."

Again: "My *hound* then in my *lyam*, &c."

Among the presents sent from James I. to the king and queen of Spain were "A cupple of *lyme-houndes* of singular qualities."

Again, in Massinger's *Bashful Lover*:

"———smell out
"Her footing like a *lime-hound*."

The late Mr. Hawkins, in his notes to the *Return from Parnassus*, p. 237, says, that a *rache* is a dog that hunts by scent wild beasts, birds, and even fishes, and that the female of it is called a *brache*: and in *Magnificence*, an ancient interlude or morality, by Skelton, printed by Rastell, no date, is the following line:

"Here is a leyshe of *ratches* to renne an hare."

STEEVENS.

What is here said of a *rache* might perhaps be taken by Mr. Hawkins from Holinshed's *Description of Scotland*, p. 14, where the sleuthound means a blood-hound. The females of all dogs were once called *braches*;

braches; and Ulitius upon Gratius observes, "*Racha* Saxonibus canem significabat unde Scoti hodie *Rache* pro cane fœmina habent, quod Anglis est *Brache*."

TOLLET.

470. ——bobtail *tike*——] Tijk is the Runick word for a little, or worthless dog;

"Are Mr. Robinson's dogs turn'd *tikes* with a wanion?" *Witches of Lancaster*, 1634.

STEEVENS.

470. ———*trundle-tail.*] This sort of dog is mentioned in *A Woman killed with Kindness*, 1617:

"——your dogs are *trundle-tails* and curs."

Again, in *The Booke of Huntyng*, &c. bl. let. no date:

"——dunghill dogs, *trindle-tails*, &c."

STEEVENS.

474. *Sessey, come*, &c.] Here is *sessey* again, which I take to be the French word *cessez* pronounced *cessey*, which was, I suppose, like some others, in common use among us. It is an interjection enforcing cessation of any action, like, *be quiet, have done.* It seems to have been gradually corrupted into *so, so.* JOHNSON.

This word is wanting in the quarto: in the folio it is printed *sese.* It is difficult in this place to say what is meant by it. It should be remembered, that just before, Edgar had been calling on *Bessy* to come to him; and he may now with equal propriety invite *Sessy* (perhaps a female name corrupted from *Cecilia*) to attend him to *wakes and fairs.* Nor is it impossible but that this may be a part of some old song, and originally stood thus:

Sissy,

Sissy, come march to wakes,
And fairs, and market towns.———

So, in *Humor's Ordinarie*, an ancient collection of satires, no date:

"To make *Sisse* in love withal."

Again:

"My heart's deare blood, sweet *Sisse*, is my carouse."

There is another line in the character of Edgar which I am very confident I have seen in an old ballad, viz.

Through the sharp hawthorn blows the cold wind.

STEEVENS.

Dr. Johnson is surely right, in supposing that *sessy* is a corruption of *cessez*, be quiet, stop, hold, let alone. It is so used by Christofero Sly, the drunken Tinker, in *The Taming of the Shrew*, and by Edgar himself in a preceding scene—"Dolphin, by boy, *Sessy*; let him trot by."—But it does not seem equally clear that it has been corrupted into *so, so*. REMARKS.

475. ———*thy horn is dry.*] Men that begged under pretence of lunacy used formerly to carry a horn, and blow it through the streets. JOHNSON.

A *horn* is at this day employed in many places in the country as a cup for drinking, but anciently the use of it was much more general. *Thy horn is dry*, appears to be a proverbial expression, introduced when a man has nothing further to offer, when he has said all he had to say. *Such a one's pipe's out*, is a phrase current in Ireland on the same occasion.

I suppose Edgar to speak these words *aside*. Being quite

quite weary of his Tom o' Bedlam's part, and finding himself unable to support it any longer, he says privately, "—I can no more: all my materials for sustaining the character of Poor Tom are now exhausted; *my horn is dry:* i. e. has nothing more in it; and accordingly we have no more of his dissembled madness till he meets his father in the next act, when he resumes it for a speech or two, but not without expressing the same dislike of it that he expresses here, "—I cannot daub it further." STEEVENS.

480. ——*You will say they are Persian;*——] Alluding perhaps to Clytus refusing the Persian robes offered him by Alexander. STEEVENS.

485. *And I'll go to bed at noon.*] Omitted in the quartos. STEEVENS.

495. *Take up, take up.*] One of the quartos reads —Take up *the king*, &c. the other—Take up *to keep*, &c. STEEVENS.

498. ——*Oppressed nature sleeps.*——] These two concluding speeches by Kent and Edgar, and which by no means ought to have been cut off, I have restored from the old quarto. THEOBALD.

499. ———*thy broken* senses,] The quarto, from whence this speech is taken, reads—thy broken *sinews*. *Senses* is the conjectural emendation of Theobald. STEEVENS.

Theobald might have supported his emendation by a passage in *Macbeth:*

"————the innocent *sleep*,
"*Balm* of hurt *minds*.——" MALONE.

507. ——*free things*—] States clear from distress. JOHNSON.

Thus Lear, before:

"When the mind's *free*, the body's delicate."

* * *.

508. *But then the mind much sufferance doth o'erskip,*
When grief hath mates, and bearing fellowship.]

So, in our author's *Rape of Lucrece*:

"And fellowship in woe doth woe assuage."

Again, in *Romeo and Juliet*:

"Or, if sour *woe* delights in fellowship.—"

Solamen miseris socios habuisse doloris.—*Incer. Auct.* MALONE.

513. *Mark the high noises!*——] Attend to the great events that are approaching, and make thyself known when that *false opinion* now prevailing against thee shall, in consequence of *just proof* of thy integrity, revoke its erroneous sentence, and recall thee to honour and reconciliation. JOHNSON.

513. ——*and thyself* bewray,] *Bewray*, which at present has only a dirty meaning, anciently signified to *betray*, to *discover*. STEEVENS.

Thus in the Scripture, "thy speech *bewrayeth* thee."

* * *.

See *Bewray*, catch-word Alphabet.

528. ——*and* intelligent *betwixt us.*] So, in a former scene:

———spies and speculations
Intelligent of our state. STEEVENS.

530. ——*my lord of Gloster.*] Meaning Edmund, newly

newly invested with his father's titles. The steward, speaking immediately after, mentions the old earl by the same title. JOHNSON.

534. *Hot* questrists *after him*——] A *questrist* is one who goes in search or *quest* of another. STEEVENS.

542. *Though well we may not* pass *upon his life,*

——————*yet our pow'r*

Shall do a courtesy *to our wrath.*——] *To do a courtesy* is to gratify, to comply with. *To pass*, is to pass a judicial sentence. JOHNSON.

The original of the expression, *to pass on any one*, may be traced from *Magna Charta:*

"—nec *super eum ibimus*, nisi per legale judicium parium suorum."

It is common to most of our early writers. So, in *Acolastus*, a comedy, 1529: "I do not nowe consider the myschievous pageants he hath played; I do not now *passe upon* them." Again, in *If this be not a good Play, the Devil is in It*, 1612: "A jury of brokers, impanel'd, and deeply sworn to *passe on* all villains in hell." STEEVENS.

547. —*corky arms.*] Dry, wither'd, husky arms. JOHNSON.

As Shakspere appears from other passages of this play to have had in his eye *Bishop Harsenet's Declaration of egregious Popish Impostures*, &c. 1603, 4to. it is probable, that this very expressive, but peculiar epithet, *corky*, was suggested to him by a passage in that very curious pamphlet, "It would pose all the

cunning exorcists, that are this day to be found, to teach an old *corkie* woman to writhe, tumble, curvet, and fetch her morice gambo!es, as Martha Bressier (one of the possessed mentioned in the pamplet) did."

PERCY.

554. *By the kind gods,*——] People always invoke their deities as they would have them shew themselves at particular times in their favour; Gloster accordingly calls those *kind gods* whom he would wish to find so on this occasion. He does so yet a second time in this scene. Our own liturgy will sufficiently evince the truth of my supposition. STEEVENS.

559. *Will quicken,*——] *i. e.* quicken into life.

MONCK MASON.

560. ———*my hospitable* favours] *Favours* means the same as *features*, i. e. the different parts of which a face is composed. So, in *David and Bethsabe*, 1599:

"To daunt the *favours* of his lovely face."

STEEVENS.

563. *Be simple-answer'd,*——] The old quarto reads, *Be simple answerer.*—Either is good sense: *simple* means *plain.* STEEVENS.

578. *I am ty'd to the stake,*——] So, in *Macbeth:*

"They have *chain'd me to a stake*; I cannot fly,
"But, bear-like, I must stand the course."

STEEVENS.

—*the course.*] The running of the dogs uponme.

JOHNSON.

582. —stick *boarish fangs.*] The quartos read—

rash

rash boarish fangs. This verb occurs in Spenser's *Faery Queen*, B. IV. c. ii.

"And shields did share, and mailes did *rash*, and helmes did hew."

Again, B. V. c. iii.

"*Rashing* off helmes, and ryving plates asunder."

To *rash* is the old hunting term for the stroke made by a wild boar with his fangs. STEEVENS.

586. ——*to rain.*] Thus the folio. The quartos read—to *rage*. STEEVENS.

587. ——*that* stern *time,*] Thus the folio. Both the quartos read—that *dearn* time.——*Dearn* is a north-country word, signifying *lonely*, solitary, melancholy, far from neighbours. So, in the *Valiant Scot:*

"Of all thy joys the *dearne* and dismal end."

Again, in Spenser's *Faery Queen*, B. II. c. i.

"They heard a rueful voice that *dearnly* cride."

STEEVENS.

589. ——*subscrib'd:*——] Yielded, submitted to the necessity of the occasion. JOHNSON.

592. *Upon these eyes*, &c.] In *Selimus, Emperor of the Turks*, one of the sons of *Bajazet* pulls out the eyes of an aga on the stage, and says,

"Yes, thou shalt live, but never see that day,
"Wanting the tapers that should give thee light."

[*Pulls out his eyes.*

Immediately after, his hands are cut off. I have introduced this passage, to shew that Shakspere's drama was not more sanguinary than that of his contemporaries. STEEVENS.

In Marston's *Antonio and Mellida*, p. ii. 1602, Piero's tongue is torn out on the stage. MALONE.

604. *My villain!*] Villain is here perhaps used in its original sense of one in servitude. STEEVENS.

627. *I'll never care what wickedness I do,*] This short dialogue I have inserted from the old quarto, because I think it full of nature. Servants could hardly see such a barbarity committed on their master, without pity; and the vengeance that they presume must overtake the actors of it, is a sentiment and doctrine well worthy of the stage. THEOBALD.

It is not necessary to suppose them the servants of Gloster; for Cornwall was opposed to extremity by his own servant. JOHNSON.

ACT IV.

Line 1. *YET better thus, and known to be contemn'd,*] The sentiment is this:—It is better to be thus contemned and know it, than to be flattered by those who secretly contemn us. HENLEY.

The quarto edition has no stop after *flatter'd*. The first folio, which has a comma there, has a colon at the end of the line.

The expression in this speech—*owes nothing to thy blasts*—(in a more learned writer) might seem to be copied from Virgil, Æn. xi. 51.

"Nos

" *Nos juvenem exanimum*, et nil jam cœlestibus ullis
" Debentem, *vano mœsti comitamur honore.*"

TYRWHITT.

4. ——*lives not in fear.*] So in Milton's *Par. Reg.* B. III.

" For where no hope is left, is left no *fear.*"

STEEVENS.

6. —*Welcome then,*] The next two lines and a half are omitted in the quartos. STEEVENS.

10. ——————————*O world!*
But that thy strange mutations make us hate thee,
Life would not yield to age.] The sense of this obscure passage is, O world! so much are human minds captivated with thy pleasures, that were it not for those successive miseries, each worse than the other, which overload the scenes of life, we should never be willing to submit to death, though the infirmities of old age would teach us to choose it as a proper asylum. Besides, by uninterrupted prosperity, which leaves the mind at ease, the body would generally preserve such a state of vigour as to bear up long against the decays of time. These are the two reasons, I suppose, why he said,

Life would not yield to age.

And how much the pleasures of the body pervert the mind's judgment, and the perturbations of the mind disorder the body's frame, is known to all.

WARBURTON.

Yield to, signifies no more than *give way to, sink under*,

under, in opposition to the *struggling with*, *bearing up against* the infirmities of age. HANMER.

12. *Our mean secures us*;——] *i. e.* Moderate, mediocre condition. WARBURTON.

The two original editions have:

Our *meanes* secures us.——— JOHNSON.

Mean is here a substantive, and signifies *a middle state*, as Dr. Warburton rightly interprets it. So, again in *The Merchant of Venice*, "it is no mean happiness therefore to be seated in the *mean*." See more instances in Dr. Johnson's *Dictionary*. STEEVENS.

21. ——*to see thee in my touch.*] So, in another scene, I *see* it *feelingly*. STEEVENS.

24. ———*who'is't can say, I am at the worst?*
———*the worst is not,*
So long as we can say, This is the worst.]

i. e. While we live; for while we yet continue to have a sense of feeling, something worse than the present may still happen. What occasioned this reflection was his rashly saying in the beginning of this scene,

———To be worst,
The lowest, most dejected thing of fortune, &c.
The wretch, that thou hast blown unto the worst, &c. WARBURTON.

40. *As flies to wanton boys, are we to the gods;*
They kill us for their sport.]

"Dii nos quasi pilas homines habent."— *Plaut. Captiv. Prol.* l. 22. STEEVENS.

44. ——*I cannot* daub *it*——] *i. e.* Disguise. WARBURTON.

So, in *King Richard III:*

"So smooth he *daub'd* his vice with shew of virtue."

The quartos read, "I cannot *dance* it further." STEEVENS.

59. *Five* fiends, *&c.*] The rest of this speech is omitted in the folio. In *Harsenet*'s Book, already quoted, p. 278, we have an extract from the account published by the exorcists themselves, viz. "By commaundement of the exorcist . . . the devil in Ma. Mainy confessed his name to be *Modu*, and that he had besides himself *seaven other spirits*, and all of them captains, and of great fame." "Then Edmundes (the exorcist) began againe with great earnestness, and all the company cried out, &c . . . so as both that wicked prince *Modu and his company* might be cast out." This passage will account *for five fiends having been in poor Tom at once.* PERCY.

67. ——*mopping and mowing*;] So in Beaumont and Fletcher's *Pilgrim*, act iv. sc. ii

"The devil in a fool's coat, is he turn'd innocent?

"What *mops* and *mowes* it makes."——

WHALLEY.

The proper meaning of these expressions may be drawn from the passages that follow:—Thus, in *Harsenet's Declaration of Popish Impostures*, "His reasons that moove him to think so well of us are, be-

cause we do not tumble, wallow, foame, howle, scricke, and make *mouthes and mops*, as the popish possessed used to do."—And again:—"to frame themselves iumpe and fit unto the priest's humors, to *mop*, *mow*, iest, raile, rave, roare," &c. HENLEY.

70. —*possesses chamber-maids and waiting-women.*—] Shakspere has made Edgar, in his feigned distraction, frequently allude to a vile imposture of some English jesuits, at that time much the subject of conversation; the history of it having been just then composed with great art and vigour of style and composition by Dr. S. Harsenet, afterwards archbishop of York, by order of the privy-council, in a work entitled, *A Declaration of egregious Popish Impostures to withdraw her Majesty's Subjects from their Allegiance*, &c. *practised by Edmunds, alias Weston, a Jesuit, and divers Romish Priests his wicked Associates:* printed 1603. The imposture was in substance this. While the Spaniards were preparing their armado against England, the jesuits were here busy at work to promote it, by making converts: one method they employed was to dispossess pretended demoniacks, by which artifice they made several hundred converts amongst the common people. The principal scene of this farce was laid in the family of one Mr. Edmund Peckham, a Roman-Catholick, where Marwood, a servant of Anthony Babington's (who was afterwards executed for treason), Trayford, an attendant upon Mr. Peckham, and Sarah and Friswood Williams, and Anne Smith, *three chamber-maids* in that family, came into the priest's hands for cure.

cure. But the discipline of the patients was so long and severe, and the priests so elate and careless with their success, that the plot was discovered on the confession of the parties concerned, and the contrivers of it deservedly punished. The five devils here mentioned, are the names of five of those who were made to act in this farce upon the *chamber-maids and waiting-women*; and they were generally so ridiculously nicknamed, that Harsenet has one chapter *on the strange names of their devils*; *lest*, says he, *meeting them otherwise by chance, you mistake them for the names of tapsters or jugglers.* WARBURTON.

The passage in crotchets is omitted in the folio, because, I suppose, as the story was forgotten, the jest was lost. JOHNSON.

76. *Let the superfluous,*] Lear has before uttered the same sentiment, which indeed cannot be too strongly impressed, though it may be too often repeated. JOHNSON.

77. *That* slaves *your ordinance,*——] *To slave an ordinance*, is to treat it as a *slave*, to make it subject to us, instead of acting in obedience to it.

So, in Heywood's *Brazen Age*, 1613:

"————none

"Could *slave* him like the Lydian Omphale."

Again, in *A New Way to pay Old Debts*, by Massinger:

"————that *slaves* me to his will." STEEVENS.

90. ——*our mild husband*] It must be remembered that Albany, the husband of Goneril, disliked, in the end

end of the first act, the scheme of oppression and ingratitude. JOHNSON.

104. ———*our wishes*, on the way,
May prove effects.———]

The wishes we have formed and communicated to each other, on our journey, may be carried into effect MONCK MASON.

107. ——*I must change* arms, *&c.*] Thus the quartos. The folio reads—*change* names. STEEVENS.

112. *Decline your head: this kiss, if it durst speak,*
Would stretch thy spirits up into the air.]

She bids him decline his head, that she might give him a kiss (the steward being present), and that it might appear only to him as a whisper. STEEVENS.

117. *O, the difference of man and man!*] Omitted in the quartos. STEEVENS.

119. *My fool usurps my body.*] One of the quartos reads:

My *foot* usurps my *head*; the other,
My foot usurps my *body*. STEEVENS.

121. *I have been worth the whistle.*] This expression is a reproach to Albany for having neglected her; *though you disregard me thus*, I have been worth the whistle, *I have found one that thinks me worth calling.* JOHNSON.

This expression is a proverbial one. Heywood, in one of his dialogues, consisting entirely of proverbs, says:

"It is a poor dog that is not worth the *whistling*."

Goneril's meaning seems to be—*There was a time*
when

when you would have thought me worth the calling to you; reproaching him for not having summoned her to consult with on the present critical occasion.

STEEVENS.

124. ——*I fear your disposition:*] These and the speech ensuing are in the edition of 1608, and are but necessary to explain the reasons of the detestation which Albany here expresses to his wife. POPE.

126. *Cannot be border'd certain*——] *Certain*, for within the bounds that nature prescribes.

WARBURTON.

127. *She that herself will* shiver *and disbranch*,] Thus all the editions, but the old quarto, that reads *sliver*, which signifies to tear off or disbranch. So, in *Macbeth*:

——slips of yew
Sliver'd in the moon's eclipse. WARBURTON.

135. Head-*lugg'd bear*] Is it not probable that Shakspere wrote, the *teat-lugg'd bear?*—So, before, act iii. line 10:

"This night wherein the *cub-drawn bear* would couch." HENLEY.

129. *And come to deadly use.*] Alluding to the *use* that witches and inchanters are said to make of *wither'd branches* in their charms. A fine insinuation in the speaker, that she was ready for the most unnatural mischief, and a preparative of the poet to her plotting with the bastard against her husband's life.

WARBURTON.

135. ——*would lick.*] This line, which had been omitted

omitted by all my predecessors, I have restored from the quartos. STEEVENS.

142. —*like monsters of the deep.*] Fishes are the only animals that are known to prey upon their own species. JOHNSON.

The good doctor should have excepted mankind.—Besides the proofs with which the late South-Sea voyages abound, of the existence of *Cannibals*, the 4th book of Strabo brings the fact nearer home. In it he thus speaks of Ireland:—"Concerning this island I have nothing authentick to relate, except that its inhabitants are more savage than the Britons, being both *anthropophagi* and voracious; and esteeming it an honour *to eat up the dead bodies of their fathers.*"

HENLEY.

146. —*that not*, &c.] The rest of this speech is omitted in the folio. STEEVENS.

154. *Proper deformity*——] *i. e.* Diabolick qualities appear not so horrid in the devil to whom they belong, as in woman who unnaturally assumes them.

WARBURTON.

157. *Thou changed, and* self-cover'd *thing*,—] Of these lines there is but one copy, and the editors are forced upon conjecture. They have published this line thus:

Thou chang'd, and *self-converted* thing;

but I cannot but think that by *self-cover'd* the author meant, thou that hast *disguised* nature by wickedness; thou that hast *hid* the woman under the fiend.

JOHNSON.

This

This and the next speech are omitted in the folio.
STEEVENS.

I have no doubt but that *self-cover'd* was Shakspere's expression, and perhaps alludes to 2 *Cor.* xi. 14. "Satan himself is transformed into an angel of light."
—for, just before, Albany had said to her:

"See thyself, devil!
"Proper deformity seems not in the fiend
"So horrid as in woman."—

And, almost immediately after, he adds:

"Howe'er thou art a fiend,
"A woman's shape doth shield thee."

By the phrase, "*Thou changed and* self-cover'd *thing*," we are to understand Albany, as meaning, that Goneril, having thrown off the convenient seeming of female gentleness, now no longer played the hypocrite, but exhibited in her face the self-same passions she had covered in her heart. HENLEY.

182. *One way, I like this well*;] Goneril's plan was to poison her sister—to marry Edmund—to murder Albany—and to get possession of the whole kingdom; as the death of Cornwall facilitated the last part of her scheme, she was pleased at it; but disliked it, as it put it in the power of her sister to marry Edmund.
MONCK MASON.

199. Scene III.] This scene, left out in all the common books, is restored from the old edition; it being manifestly of Shakspere's writing, and necessary to continue the story of Cordelia, whose behaviour is here most beautifully painted. POPE.

It is extant only in the quarto, being omitted in the first folio. JOHNSON.

199. ——*a Gentleman.*] The gentleman whom he sent in the foregoing act with letters to Cordelia. JOHNSON.

217. ——————*her smiles and tears*
Were like a better day.———]

It is plain, we should read———*a wetter May.*——— *i. e.* A spring season wetter than ordinary. WARBURTON.

The thought is taken from Sidney's *Arcadia*, p. 244. "Her tears came dropping down like rain in sunshine." Cordelia's behaviour on this occasion is apparently copied from *Pholoclea*'s. The same book, in another place, says——"that her tears followed one another like a precious rope of pearl." The quartos read—*a better* way—which may be an accidental inversion of the M.

A *better* day, however, is the *best* day, and the *best day* is a day most favourable to the productions of the earth. Such are the days in which there is a due mixture of rain and sunshine.

It must be observed that the *comparative* is used by Milton and others, instead of the *positive* and *superlative*, as well as by Shakspere himself, in the play before us:

"The *safer* sense will ne'er accommodate
"Its master thus."

Again, in *Macbeth*:

"——it hath cow'd my *better* part of man."

Again,

Again,

" ——Go not my horse the *better*."

Mr. Pope makes no scruple to say of Achilles, that

" The Pelian javelin in his *better* hand

" Shot trembling rays," &c.

i. e. his *best* hand, his *right*. STEEVENS.

Doth not Dr. Warburton's alteration infer, that Cordelia's sorrow was superior to her patience? But it seemed that she was a queen over her passion; and the smiles on her lip appeared not to know that tears were in her eyes. Her smiles and tears were like a better day, or like a better May, may signify that they were like such a season where sunshine prevailed over rain. So in *All's Well that Ends Well*, act v. scene 3, we see in the king " *sunshine and hail at once*; but to the brightest beams distracted clouds give way: the time is fair again, and he is like a day of season," *i. e.* better day. TOLLET.

218. ——*smiles*,] The quartos read *smilets*. This may be a diminutive of Shakspere's coinage. STEEVENS.

221. *As pearls from diamonds dropt*.—] A similar thought to this of Shakspere, occurs in Middleton's *Game at Chess*, 1625:

" ——the holy dew lies like a pearl

" Dropt from the *opening eye-lids of the morn*

" Upon the bashful rose."

Milton has transplanted this image into his *Lycidas*:

" Under the *opening eye-lids of the morn*." STEEVENS.

That humidity of the eye which emits a sparkling radiance, and was the attribute of Venus herself [—ΥΓΡΟΝ, ὡς Κυθηρης] the poet here compares to the scintillations of the *diamond*, and the drop which it forms in departing from the eye-lid (for in a falling state it becomes opaque) to a *pearl*.—Thus, Fairfax, from Tasso:

"—*drops* bright, white, round, like *pearls* of Inde,
"Her humid eyes shot forth,
"That like sun-beams in silver fountains shin'd."

HENLEY.

224. *Made she no verbal* question?] Means only, Did she enter into no conversation with you? In this sense our poet frequently uses the word *question*, and not simply as the act of *interrogation*. Did she give you to understand her meaning *by words*, as well as by the foregoing external testimonies of sorrow?

So, in *All's Well that Ends Well*:

"——————she told me
"In a sweet *verbal* brief," &c. STEEVENS.

229. *Let pity not be believ'd!*] *i. e.* Let not such a thing as pity be supposed to exist! Thus the old copies. STEEVENS.

231. *And clamour-moisten'd*——] It is not impossible but Shakspere might have formed this fine picture of Cordelia's agony from holy writ, in the conduct of Joseph; who, being no longer able to restrain the vehemence of his affection, commanded all his retinue from his presence; and then *wept aloud*, and discovered himself to his brethren. THEOBALD.

Clamour

Clamour moisten'd her;] that is, *her out-cries were accompanied with tears.* JOHNSON.

235. ——— *one self-mate and mate*] The same husband and the same wife. JOHNSON.

248. ——— *these things sting him*
So venomously, that burning shame]

The metaphor is here preserved with great knowledge of nature; the *venom* of poisonous animals being a high caustick salt, that has all the effect of *fire* upon the part. WARBURTON.

263. *With* hardocks, *hemlock*, &c.] *Hardocks* should be *harlocks*. Thus Drayton in one of his *Eclogues*:

"The honey-suckle, the *harlocke*,
"The lily, and the lady-smocke," &c.

FARMER.

264. *Darnel*,] According to Gerard, is *the most hurtful of weeds* among corn. It is mentioned in *The Witches of Lancashire*, 1634:

"That cockle, *darnel*, poppy wild,
"May choke his grain," &c. STEEVENS.

280. —*the means to lead it.*] The reason which should guide it. JOHNSON.

287. ———*important*———] In other places of this author for *importunate*. JOHNSON.

The folio reads, *importuned*. STEEVENS.

288. *No* blown *ambition*———] No inflated, no swelling pride. Beza on the Spanish armada:

"Quam bene te ambitio mersit vanissima, ventus,
"Et tumidos tumidæ vos superastis aquæ."

JOHNSON.

In the *Mad Lover* of Beaumont and Fletcher, the same epithet is given to ambition.

Again, in the *Little French Lawyer*:

"I come with no *blown* spirit to abuse you."

STEEVENS.

296. ——*your lady*——] The folio reads, *your lord*; and rightly. Goneril not only converses with Lord Edmund, in the Steward's presence, but prevents him from speaking to, or even seeing her husband. REMARKS.

305. *His* nighted *life*;] *i. e.* His life made dark as night, by the extinction of his eyes. STEEVENS.

319. *She gave strange* œiliads,———] *Oeillade*, Fr. a cast, or significant glance of the eye.

Greene, in his *Disputation between a He and She Coney-Catcher*, 1592, speaks of "amorous glances, smirking *oeiliades*," &c. STEEVENS.

323. ———*I do advise you, take this* note:] *Note* means in this place not a *letter*, but a *remark*. Therefore *observe* what I am saying. JOHNSON.

Therefore, I do advise you, take this note:
My lord is dead; Edmund and I have talk'd;
And more convenient is he for my hand
Than for your lady's. You may gather more.
If you do find him, pray you give him this;
And when your mistress hears thus much from you,
I pray, desire her call her wisdom to her.]

This passage, by a word being left out, and a word misplaced, and a full stop put where there should be but a comma, has led all our editors into a very great mistake;

mistake; as will, I hope, appear, when we proceed a little further in the same play. The emendation is as follows:

Therefore I do advise you, * *take note of this*;
My lord is dead, &c.
If you so find him, pray you give him *this*:

i. e. This answer by word of mouth. The editors, not so regardful of consistency as they ought to have been, ran away with the thought that Regan delivered a letter to the steward; whereas she only desired him to give or deliver so much by word of mouth. And by this means another blunder, as egregious as the former, and arising out of it, presents itself to view in the same act, scene 6.

And give the *letters*, which thou find'st about me,
To *Edmund*, *earl of Gloster*, &c.
Edg. Let's see his pockets: these letters, that he speaks of,
May be my friends.———
[*Reads the letter.*]

Observe, that here is but one letter produced and read, which is Goneril's. Had there been one of Regan's too, the audience no doubt should have heard it as well as Goneril's. But it is plain, from what is amended and explained above, that the Steward had

* The like expression, *Twelfth Night*, act ii. sc. 4.—"*Sir Toby*. Challenge me the duke's youth, to fight with him; hurt him in eleven places; my niece shall *take note* of it."

no

no letter from Regan, but only a message to be delivered by word of mouth to *Edmund, earl of Gloster*. So that it is not to be doubted, but the last passage should be read thus:

And give the *letter*, which thou find'st about me,
To *Edmund, earl of Gloster*.———

Edg. Let's see these pockets: the *letter*, that he speaks of,
May be my friend.———

Thus the whole is connected, clear, and consistent.

GREY.

326. ———*You may gather more*.] You may infer more than I have directly told you. JOHNSON.

334. *What party*—] Quarto, *What lady*.

JOHNSON.

336. Scene VI.] This scene, and the stratagem by which Gloster is cured of his desperation, are wholly borrowed from Sidney's *Arcadia*. JOHNSON.

345. —*thy voice is alter'd*, &c.] Edgar alters his voice in order to pass afterwards for a malignant spirit.

JOHNSON.

354. —*dreadful trade!*] "*Samphire* grows in great plenty on most of the sea-cliffs in this country: it is terrible to see how people gather it, hanging by a rope several fathom from the top of the impending rocks, as it were in the air." Smith's *History of Waterford*, p. 315. edit. 1774. TOLLET.

358. ——*her cock*;——] Her cock-boat.

JOHNSON.

So,

So, in the ancient bl. let. comedy, called *Commons Conditions*:

"Lanche out the *cocke* boies, and set the maister ashoare,
"The *cocke* is lanched, eche man to his care,
"Boie come up and grounde the *cocke* on the sande."

Hence the term *cockswain*, a petty officer in a ship.

STEEVENS.

363. Topple *down headlong*.] To *topple* is to *tumble*.

STEEVENS.

This word is still in daily use in the eastern counties.

* * *.

367. ——*for all beneath the moon,*
Would I not leap upright.]

So, in *The Wife of Bath*'s Prologue:

"Some let their lechour dight them all the night,
"While that the cors lay on the flore *upright*."

FARMER.

Upright has the same sense as the Latin *supinus* (with the face *upward*).

In *A wonderful, strange, and miraculous Astrological Prognostication for this Year*, &c. 1591: "Maidens this winter shall have strange stitches and gripings of the collicke, which diseases proceed from lying too much *upright*."

STEEVENS.

375. *Why do I trifle thus with his despair?—*
'Tis done to cure it.]

Perhaps the reading of the folio is better——

Why

Why I do trifle thus with his despair,
Is done to cure it. STEEVENS.

385. *Gone, sir? farewel.*] Thus the quartos and folio. STEEVENS.

387. ———*when life itself*
Yields to the theft.———]
When life is willing to be destroyed. JOHNSON.

391. *Thus might he pass, indeed:*—] Thus might he *die* in reality. We still use the word *passing* bell. JOHNSON.

394. *Hadst thou been aught but* gossomer, *feathers, air,*] *Gossomore*, the white and cobweb-like exhalations that fly about in hot sunny weather. Skinner says, in a book called *The French Gardener*, it signifies the down of the sow-thistle, which is driven to and fro by the wind:

"As sure some wonder on the cause of thunder,
"On ebb and flood, on *gossomer* and mist,
"And on all things, till that the cause is wist."
Dr. GREY.

398. *Ten masts* at each *make not the altitude,*] So Mr. Pope found it in the old editions; and seeing it corrupt, judiciously corrected it to *attacht*. But Mr. Theobald *restores* again the old nonsense, *at each*. WARBURTON.

Mr. Pope's conjecture may stand, if the word which he uses were known in our author's time; but I think it is of later introduction. We may say:

Ten masts *on end*.—— JOHNSON.

Perhaps

Perhaps we should read—at *reach*, i. e. extent.
STEEVENS.

402. ——*chalky* bourn :] *Bourn* seems here to signify a *hill*. Its common signification is a *brook*. Milton in *Comus* uses *boshy bourn*, in the same sense perhaps with Shakspere. But in both authors it may mean only *a boundary*. JOHNSON.

419. —*enridged* sea.] Thus the quarto. The folio, *enraged*. STEEVENS.

Enridged was certainly our author's word; for he has the same expression in his *Venus and Adonis :*

" Till the wild *waves* will have him seen no more,
" Whose *ridges* with the meeting clouds contend."
MALONE.

420. ——*the clearest gods*——] The purest; the most free from evil. JOHNSON.

427. *Bear free and patient thoughts.*] To be melancholy is to have the mind *chained down* to one painful idea; there is therefore great propriety in exhorting Gloster to *free thoughts*, to an emancipation of his soul from grief and despair. JOHNSON.

429. *The* safer *sense will ne'er accommodate*
His master thus.——]

So, in *Measure for Measure :*

" Nor do I think the man of *safe* discretion
" That does affect it." STEEVENS.

435. *That fellow handles his bow like a crow-keeper.*] So, in the 48th *Idea* of Drayton:

" Or if thou'lt not thy archery forbear,
" To some base rustic do thyself prefer ;

" And

" And when corn's sown, or grown into the ear,
" Practise thy quiver, and turn *crow-keeper.*"

Mr. Tollet informs me, that Markham, in his *Farewell to Husbandry*, says, that such servants are called field-keepers, or *crow-keepers.* STEEVENS.

436. *Draw me a clothier's yard.*] Perhaps the poet had in his mind a stanza of the old ballad of *Chevy-Chace:*

" An arrow of a *cloth-yard* long,
" Up to the head drew he," &c. STEEVENS.

439. ——*the* brown bills.] A *bill* was a kind of battle-axe:

" Which is the constable's house?—
" At the sign of the *brown bill.*"
Blurt Mr. Constable, 1602.

Again, in Marlow's *King Edward II.* 1622:

" Lo, with a band of bowmen and of pikes,
" *Brown bills*, and targetiers," &c. STEEVENS.

440. *O, well-flown* bird!] Lear is here raving of *archery*, and shooting at *buts*, as is plain by the words *i' the clout*, that is, the *white* mark they set up and aim at: hence the phrase, to *hit the white*. So that we must read, *O, well-flown* barb! *i. e.* the *barbed* or *bearded* arrow. WARBURTON.

So, in the *Two Maids of Moreclacke*, 1609:

" Change your mark, shoot at a white; come stick me in the *clout*, sir."

Again, in *Tamburlaine*, &c. 1590:

" For kings are *clouts* that every man shoots at."

Well-flown bird was the falconers expression when the hawk

hawk was successful in her flight; and is so used in *A Woman kill'd with Kindness.* STEEVENS.

441. ——*Give the word.*] Lear supposes himself in a garrison, and before he lets Edgar pass, requires the watch-word. JOHNSON.

445. —*Ha! Goneril!—with a white beard!*——] So reads the folio, properly; the quarto, which the latter editors have followed, has, *Ha! Goneril, ha! Regan! they flattered me,* &c. which is not so forcible. JOHNSON.

446. —*They flattered me like a dog*;—] They played the spaniel to me. JOHNSON.

449. —*When the rain came to wet me,* &c.] This seems to be an allusion to king Canute's behaviour, when his courtiers flattered him as lord of the sea. STEEVENS.

455. *The trick of that voice*—] *Trick* (says Sir Thomas Hanmer, is a word frequently used for the *air, or that peculiarity in a face, voice, or gesture, which distinguishes it from others.* We still say, "—he has a *trick* of winking with his eyes, of speaking loud," &c. STEEVENS.

468. *To't* luxury, &c.] *Luxury* was the ancient appropriate term for *incontinence.* See Mr. Collins's note on *Troilus and Cressida,* act v. sc. 2. STEEVENS.

470. *Whose face between her* forks—] The construction is not "whose face between her *forks,*" &c. but "whose face presages snow between her *forks.*" So, in *Timon,* act iv. sc. 3.

" Whose blush does thaw the consecrated snow
" That lies on Dian's lap." *Canons of Criticism.*

To preserve the modesty of Mr. Edwards's happy explanation, I can only hint a reference to the word *fourcheure* in Cotgrave's *Dictionary*. STEEVENS.

473. *The fitchew,*——] A pole-cat. POPE.

See before in catch-word Alphabet.

——*nor the* soyled *horse,*——] *Soyled horse,* is a term used for a horse that has been fed with hay and corn in the stable during the winter, and is turned out in the spring to take the first flush of grass, or has it cut and carried in to him. This at once cleanses the animal, and fills him with blood. STEEVENS.

475. *Down to the* waist *they're centaurs,*] In the *Malecontent,* is a thought as singular as this:

" 'Tis now about the immodest *waist* of night."
STEEVENS.

478. *Beneath is all the fiends';*] According to Grecian superstition, every limb of us was consigned to the charge of some particular deity. Gower, *De Confessione Amantis,* enlarges much on it, and concludes by saying:

" And Venus throughe the letcherie
" For whiche thei hir deifie,
" *She kept all doune the remenant*
" *To thilke office appertainant.*" COLLINS.

494. *What, with* the *case of eyes?*] The *case of eyes* is the *socket* of either eye. Statius in his first *Thebaid,* has a similar expression. Speaking of Oedipus, he says:

" Tunc

" Tunc *vacuos orbes* crudum ac miserabile vitæ
" Supplicium, ostentat cœlo, manibusque cruentis
" Pulsat *inane solum*.
" *Inane solum*, i. e. *vacui oculorum loci*."

Shakspere has the expression again in *The Winter's Tale*:

" —they seem'd almost, with staring on one another, to tear *the cases* of their eyes." STEEVENS.

515. *Robes, and furr'd gowns, hide all.*——] From *hide all* to *accuser's lips*, the whole passage is wanting in the first edition, being added, I suppose, at his revisal. JOHNSON.

518. ——*I'll able 'em:*] An old phrase signifying to qualify, or uphold them. So Scogan, contemporary with Chaucer, says:

" Set all my life after thyne ordinance,
" And *able me* to mercie or thou deme."

WARBURTON.

529. *Thou know'st, the first time that we smell the air, We wawle and cry.*——]

" Vagitûque locum lugubri complet, ut æquum est
" Cui santum in vitâ restat transire malorum."

Lucretius. STEEVENS.

533. ——*This a good* block?——] Upon the king's saying, *I will preach to thee*, the poet seems to have meant him to pull off his *hat*, and keep turning it, and feeling it, in the attitude of one of the preachers of those times (whom I have seen so represented in ancient prints) till the idea of *felt*, which the good

hat or *block* was made of, raises the stratagem in his brain of shoeing a troop of horse with a substance soft as that which he held and moulded between his hands. This makes him start from his preachment.—*Block* anciently signified the *head part* of the hat, or *the thing on which a hat is formed*, and sometimes the hat itself. —See *Much Ado about Nothing:*

" He weares his faith but as the fashion of his *hat*;
" it changes with the next *block*."

Again, in Beaumont and Fletcher's *Wit at several Weapons:*

" I am so haunted with this broad-brim'd *hat*
" Of the last progress *block*, with the young hat-band."

Shakspere, however, might have adopted the stratagem of shoeing a troop of horse with *felt*, from the following passage in Fenton's *Tragicall Discourses*, 4to bl. let. 1567: " —— he attyreth himselfe for the purpose in a night gowne girt to hym, with a paire of *shoes* of *felte*, leaste the noyse of his feete shoulde discover his goinge." P. 58.

Again, in *Hay any Worke for a Cooper*, an ancient pamphlet, no date: " Their adversaries are very eager: the saints in heaven have *felt* o' their tongues.

STEEVENS.

541. *The natural fool of fortune.*] So, in *Romeo and Juliet:*

" O, I am *fortune*'s fool! STEEVENS.

546. ——*a man of salt,*] I believe, *a man of salt* is *a man made up of tears*. In *All's Well that Ends Well,*

Well, we meet with—your *salt tears'* head; and in *Troilus and Cressida*, the *salt* of broken tears.

Again, in *Coriolanus:*

"He has betray'd your business, and giv'n up,
"For certain drops of *salt*, your city Rome."

MALONE.

549. Gent. *Good sir,*——] These words I have restored from one of the quartos. In the other, they are omitted. The folio reads:

——*a smug* bridegroom—— STEEVENS.

554. *Then there's life in't.*——] The case is not yet desperate. JOHNSON.

567. ——*the main descry*
Stands on the hourly thought.] The *main* body is *expected* to be *descry'd* every hour. The expression is harsh. JOHNSON.

578. ——*made* tame to *fortune's blows.*] The quartos read:

——made *lame by* fortune's blows. STEEVENS.

588. *Briefly thyself remember.*——] *i. e.* Quickly recollect the past offences of thy life, and recommend thyself to heaven. WARBURTON.

598. ——*go your gait,*——] *Gang your gate* is a common expression in the North. In the last rebellion, when the Scotch soldiers had finished their exercise, instead of our term of dismission, their phrase was, *Gang your gaits.* STEEVENS.

602. ——*che vor' ye,*——] *I warn you.* Edgar counterfeits the western dialect. JOHNSON.

602. ——*your* costard,——] *Costard*, i. e. head. STEEVENS.

——*my* bat,] *i. e.* club. So, in *Spenser:*

" ——a handsome *bat* he held,
" On which he leaned, as one far in eld."

So, in *Mucedorus*, 1668:

" With this my *bat* I will beat out thy brains."

Again, in the *Pinner of Wakefield*, 1599:

" ——let every thing be ready,
" And each of you a good *bat* on his neck."

STEEVENS.

605. ——*no matter vor your* foins.] *To foyn*, is to make what we call a *thrust* in fencing. Shakspere often uses the word. STEEVENS.

631. ——*affectionate servant.*] After *servant*, one of the quartos has this strange continuation: " —and for you her owne for *venter*, Gonerill." STEEVENS.

632. *O undistinguish'd space of woman's* wit!] So the first quarto reads, but the first folio better, *will*. I have no idea of the meaning of the first reading, but the other is extremely satirical; the *varium & mutabile semper*, of Virgil, more strongly and happily expressed. The mutability of a woman's *will*, which is so sudden, that there is no space or distance between the present *will* and the next. Honest Sancho explains this thought with infinite humour, *Entre el* si *y el* no *de la muger, no me atreveria yo à poner una punta d'alfiler. Between a woman's* yes *and* no *I would not undertake to thrust a pin's point.* WARBURTON.

635. *Thee I'll rake up*,——] I'll *cover* thee. In Staffordshire,

Staffordshire, to *rake* the fire, is to cover it with fuel for the night. JOHNSON.

638. ——*the death-practis'd duke:*] The duke of Albany, whose death is machinated by *practice* or treason. JOHNSON.

641. —*and have* ingenious feeling] *Ingenious feeling* signifies a feeling from an understanding not disturbed or disordered, but which, representing things as they are, makes the sense of pain the more exquisite. WARBURTON.

643. ——*sevr'd*——] The quartos read *fenced.* STEEVENS.

651. ———*every measure fail me.*] All good which I shall allot thee, or *measure out* to thee, will be scanty. JOHNSON.

655. *Be better suited:*] *i. e.* Be better drest, put on a better suit of clothes. STEEVENS.

656. *These weeds are* memories *of those worser hours;*] *Memories,* i. e. Memorials, remembrancers. Shakspere uses the word in the same sense, *As You Like It,* act ii. sc. 3.

"O, my sweet master! O you *memory*
"Of old Sir Rowland!"—— STEEVENS.

So, in Stowe's *Survey of London,* 1618:—"A printed *memorie* hanging up in a table at the entrance into the church-door." MALONE.

659. ———*shortens my* made *intent;*] An intent *made,* is an intent *formed.* So we say in common language, to *make a design,* and to *make a resolution.* JOHNSON.

668.

668. *Of this child-changed father!*] *i. e.* Changed to a child by his years and wrongs; or, perhaps, reduced to this condition by his children. STEEVENS.

Lear is become insane, and this is the change referred to. Insanity is not the property of second childhood, but dotage. Consonant to this explanation is what Cordelia almost immediately adds:

"O my dear father! restoration hang
"Thy medicine on my lip; and let this kiss
"Repair those violent harms that my two sisters
"Have in thy reverence made!" HENLEY.

673. *Ay, madam,* &c.] The folio gives these four lines to a *Gentleman*. One of the quartos (they were both printed in the same year, and for the same Printer) gives the two first to the *Doctor*, and the two next to *Kent*. The other quarto appropriates the two first to the *Doctor*, and the two following ones to a *Gentleman*. I have given the two first, which best belong to an attendant, to the *Gentleman* in waiting, and the other two to the *Physician*, on account of the caution contained in them, which is more suitable to his profession. STEEVENS.

In the folio the *Gentleman* and (as he is here called) the *Physician*, is one and the same person. REMARKS.

677. *Very well.*] This and the following line I have restored from the quartos. STEEVENS.

679. ——Restoration, *hang*
Thy medicine on my lips;——] *Restoration* is *recovery*, personified. STEEVENS.

687.

687. All from *warring winds?* to *helm* inclusive, is omitted in the folio.

689. ——————*To watch* (*poor* perdue!)
With this thin helm?——————]

The allusion is to the forlorn hope in an army, which are put upon desperate adventures, and called in French *enfans perdus*; she therefore calls her father, *poor perdu.* WARBURTON.

The same allusion occurs in Sir W. Davenant's *Love and Honour*, 1649:

" ——————I have endur'd
" Another night would tire a *perdu*,
" More than a wet furrow and a great frost."

Again, in Cartwright's *Ordinary:*

" ——————as for *perdues*,
" Some choice sous'd fish brought couchant in a dish
" Among some fennel or some other grass,
" Shews how they lye i' th' field." STEEVENS.

Amongst other separate services in which the forlorn hope, or *enfans perdu*, were engaged, the night-watches seem to have been a common one. So Beaumont and Fletcher:

" I am set here like a *perdu*,
" To *watch* a fellow that has wrong'd my mistress."

Little French Lawyer, act ii. sc. 2. WHALLEY.

690. ——*Mine enemy's dog*,] Thus the folio. Both the quartos read, Mine *injurious* dog. Possibly the poet wrote—Mine *injurer*'s dog. STEEVENS.

696.

696. *Had not concluded* all.—] The plain construction is this; *It is wonder that thy wits and life had not* all *ended.* JOHNSON.

So, in Spenser's *Faery Queen*, c. viii.

"Ne spared they to strip her naked *all.*"

Again, in *Timon:*

"And dispossess her *all.*" STEEVENS.

708. *I am mightily abus'd.*——] I am strangely imposed on by appearances; I am in a strange mist of uncertainty. JOHNSON.

716. *No, sir, you must not kneel.*] This circumstance I find in the old play on the same subject, apparently written by another hand, and published before any edition of Shakspere's tragedy had made its appearance. As it is always difficult to say whether these accidental resemblances proceed from imitation, or a similarity of thinking on the same occasion, I can only point out this to the reader, to whose determination I leave the question. STEEVENS.

718. *Pray do not mock me.*] So, in *The Winter's Tale*, act v.

"——Let no man *mock* me,

"For I will kiss her." STEEVENS.

720. *Fourscore and upward;*——] Here the folio (and the folio only) adds—*not an hour more or less.* The authenticity of this passage Sir Joshua Reynolds justly suspects. It was probably the interpolation of some player, and is better omitted, both in regard to sense and versification. STEEVENS.

739

739. *I fear, I am not in my perfect mind.*] The quarto reads:

I fear, I am not perfect in my mind. JOHNSON.

So one of the quartos. The other reads according to the present text. STEEVENS.

Both expressions have one meaning, and are equivalent to σωφρονουντα (*St. Luke* viii. 35.), in the narrative of the lunatick demoniack who had been just restored to his reason, and is represented as "clothed, and *in his right mind.*" HENLEY.

739. ——*is cur'd*——] Thus the quartos. The folio reads,

——is *kill'd.* STEEVENS.

739. *And yet,* &c.] This is not in the folio. JOHNSON.

740. *To make him even o'er the time*——] *i. e.* To reconcile it to his apprehension. WARBURTON.

746. What is printed in crotchets is not in the folio. It is at least proper, if not necessary; and was omitted by the author, I suppose, for no other reason than to shorten the representation. JOHNSON.

ACT V.

Line 3. ——*Of* alteration,] One of the quartos reads,

——*of abdication*. STEEVENS.

4. ——*his* constant *pleasure*.] His settled resolution. JOHNSON.

12. *But have you never*, &c.] The *first* and *last* of these speeches, printed within crotchets, are inserted in Sir Thomas Hanmer's, Theobald's, and Dr. Warburton's editions; the two intermediate ones, which were omitted in all others, I have restored from the old quartos, 1608. Whether they were left out through negligence, or because the imagery contained in them might be thought too luxuriant, I cannot determine; but sure a material injury is done to the character of the *Bastard* by the omission; for he is made to deny that flatly at first, which the poet only meant to make him evade, or return slight answers to, till he is urged so far as to be obliged to shelter himself under an immediate falsehood. Query, however, whether Shakspere meant us to believe that Edmund had *actually* found his way to the forefended place? STEEVENS.

13. ——fore-fended *place?*] *Fore-fended* means *prohibited, forbidden*. STEEVENS.

16. ——bosom'd *with her*,——] *Bosom'd* is used

in this sense by Heywood, in *The Fair Maid of the West*, 1631:

"We'll crown our hopes and wishes with more pomp
"And sumptuous cost, than Priam did his son
"That night he *bosom'd* Helen."

Again, in Heywood's *Silver Age*, 1613:

"With fair Alcmena, she that never *bosom'd*
"Mortal, save thee." STEEVENS.

27. What is within the crotchets is omitted in the folio. STEEVENS.

28. ——*Where I could not be honest,*
I never yet was valiant:——] This sentiment has already appeared in *Cymbeline:*

Thou may'st be valiant in a better cause,
But now thou seem'st a coward.

Again, in an ancient MS. play, entitled, *The Second Maiden's Tragedy:*

"That worke is never undertooke with corage,
"That makes his master blush." STEEVENS.

30. *Not* bolds *the king*;——] The quartos read *bolds*, and this may be the true reading. *This business* (says Albany) *touches us, as France invades our land, not* as it *bolds the king*, &c. i. e. *emboldens* him to assert his former title. Thus in the ancient interlude of *Hycke Scorner:*

"Alas, that I had not one to *bold* me!"
STEEVENS.

35. *For these domestick and particular broils*] This is the reading of the folio. The quartos have it,

For these domestick doore particulars.

STEEVENS.

36. *Are not to question here.*] Thus the quartos. The folio reads,

Are not *the* question here. STEEVENS.

39. *Edm.*] This speech is wanting in the folio. STEEVENS.

60. Here *is the guess,* &c.] The modern editors read, *Hard* is the guess. So the quartos. But had the discovery been diligent, the guess could not have proved so difficult. I have given the true reading from the folio. STEEVENS.

63. *We will greet the time.*] We will be ready to meet the occasion. JOHNSON.

70. *And hardly shall I carry out my side,*
Her husband being alive.———] That is, "I shall scarcely be able to make out my game." The allusion is to a party at cards, and he is afraid he shall not be able to make his side successful.

The phrase is clearly explained in Massinger's *Great Duke of Florence,* where Cozemo says to Petronella, who had challenged him to drink a second bowl of wine:

"Pray you, pause a little,
"If I hold your cards, *I shall pull down the side;*
"I am not good at the game."

MONCK MASON.

77. ———*for my state*
Stands on me, &c.]

I do not think that *for* stands in this place as a word of

of inference or causality. The meaning is rather, *Such is my determination concerning Lear*; *as* for my state *it requires now*, *not* deliberation, *but* defence *and support*. JOHNSON.

For the import of the word FOR in this, and many other passages of Shakspere, see Mr. Horne Tooke's *Diversions at Purley*. HENLEY.

79. The reader, who is curious to know how far Shakspere was indebted to the *Arcadia*, will find a chapter entitled—"The pitifull State and Storie of the Paphlagonian unkinde King, and his kinde Sonne; first related by the Sonne, then by the blind Father." P. 141. edit. 1590. quarto. STEEVENS.

90. *Ripeness is all.*—] *i. e.* To be *ready*, *prepared*, is all. The same sentiment occurs in *Hamlet*, act v.

"—if it be not now, yet it will come: *the readiness is all.*" STEEVENS.

91. *And that's true too.*] Omitted in the quarto. STEEVENS.

108. *And take upon us the mystery of things,*
As if we were God's spies.———]

As if we were angels commissioned to survey and report the lives of men, and were consequently endowed with the power of prying into the original motives of action and the mysteries of conduct. JOHNSON.

110. ———*packs and sects*——] Packs is used for *combinations* or *collection*, as is a *pack of cards*. For *sects*, I think *sets* might be more commodiously read. So we say, *affairs are now managed by a new* set. *Sect*, however, may well stand. JOHNSON.

113. *Upon such sacrifices, my Cordelia,*
The gods themselves throw incense.———] The thought is extremely noble, and expressed in a sublime of imagery that Seneca fell short of on the like occasion. "Ecce spectaculum dignum ad quod respiciat intentus operi suo Deus: ecce par Deo dignum, vir fortis cum mala fortuna compositus."

WARBURTON.

116. *And fire us hence, like foxes.*—] I have been informed that it is usual to *smoke foxes* out of their holes.

So, in Harrington's translation of *Ariosto*, book xxvii. stan. 17.

"Ev'n as a *foxe* whom *smoke and fire* doth fright
"So as he dare not in the ground remaine,
"Bolts out, and thro' the *smoke and fire* he flieth
"Into the tarrier's mouth, and there he dieth."

Again, in *Every Man out of his Humour:*

"———my walk, and all,
"You *smoke* me from, as if I were a *fox*."

STEEVENS.

117. *The* goujeers *shall devour them,*———] The *goujeres*, i. e. *Morbus Gallicus*. *Gouge*, Fr. signifies one of the common women attending a camp; and as that disease was first dispersed over Europe by the French army, and the women who followed it, the first name it obtained among us was the *gougeries*, i. e. the disease of the *gouges*. HANMER.

The resolute John Florio has sadly mistaken these *goujeers*. He writes "With a *good yeare* to thee!" and

and gives it in Italian, "Il *mal' anno* che dio ti dia."

FARMER.

117. ——*flesh and fell.*] So, Skelton's Works, p. 257:

"Nakyd asyde
"Neither *flesh* nor *fell*."

Chaucer uses *fell* and *bones* for *skin* and *bones*:

"And said that he and all his kinne at once,
"Were worthy to be brent with *fell* and *bone*."

Troilus and Cresseide. GREY.

In the *Dyar's Play*, among the Chester *Collection of Mysteries*, in the Museum, *Antichrist* says:

"I made thee man of *flesh* and *fell*."

STEEVENS.

126. ——Thy *great employment*
Will not bear question;——] The meaning, I apprehend, is, that the important business in hand, did not admit of *debate:* he must instantly resolve to do it, or not. *Question*, here, as in many other places in these plays, signifies *discourse—conversation.*

See *Hamlet*, act i.

"Thou com'st in such a *questionable* shape."

—and the note there. MALONE.

133. *I cannot draw*, &c.] These two lines I have restored from the old quarto. STEEVENS.

146. *And turn our* imprest *lances in our eyes*,] *i. e.* Turn the *launcemen*, which are *press'd* into our service, against us.

So, in *Antony and Cleopatra*, act iii. sc. vii:

" ———people
" Ingrost by swift *impress*." STEEVENS.

150. *At this time*, &c.] This passage, well worthy of restoration, is omitted in the folio. JOHNSON.

155. *Requires a fitter place.*] *i. e.* The determination of the question, what shall be done with Cordelia and her father, should be reserved for greater privacy. STEEVENS.

162. *Bore the* commission *of*——] *Commission*, for authority. WARBURTON.

163. *The which* immediacy——] *Immediacy* here implies proximity without intervention; in rank, or such a plenary delegation of authority as to constitute the person on whom it is conferred, *another* SELF: *alter et idem*. HENLEY.

166. *In his own* grace——] *Grace* here means *accomplishments* or *honours*. STEEVENS.

173. *The eye that told you so, look'd but a-squint.*] Alluding to the proverb; " Love being jealous makes a good eye look *asquint*." See Ray's *Collection*. STEEVENS.

177. ——*the walls are thine:*] A metaphorical phrase taken from the camp, and signifying, *to surrender at discretion*. WARBURTON.

181. *The let alone lies not in your good-will.*] Whether he shall not or shall, depends not on your choice. JOHNSON.

Albany means to tell his wife, that, however she might want the power, she evidently did not want the inclination to prevent the match. REMARKS.

186.

186. ———*thy arrest.*] The quartos read—*thine attaint.* STEEVENS.

193. *An interlude!*——] This short exclamation of Goneril is added in the folio edition, I suppose, only to break the speech of Albany, that the exhibition on the stage might be more distinct and intelligible. JOHNSON.

195. ——*thy* person.] The quartos read—thy *head.* STEEVENS.

201. ———*poison.*] The folio reads *medicine.* STEEVENS.

208. —*a herald.*] This speech I have restored from the quartos. STEEVENS.

216. *Sound trumpet.*] I have added this from the quartos. STEEVENS.

217. ——*within the* lists *of the army,*—] The quartos read:

——within the *host* of the army.— STEEVENS.

231. *Yet am I noble,* &c.] One of the quartos reads:

——yet *are I mou't*

Where is the adversarie I come to cope withal?

—*are I mou't,* is, I suppose, a corruption of—*ere I move it.* STEEVENS.

239. *Behold, it is the privilege of mine honours,*
My oath, and my profession.——]

The *privilege* of this *oath* means the privilege gained by taking the oath administered in the regular initiation of a knight professed. JOHNSON.

The quartos read—it is the privilege of *my tongue.* STEEVENS.

245. *Conspirant 'gainst*——] The quartos read: Conspicuate *'gainst*.——— STEEVENS.

254. *And that thy tongue some* say *of breeding breathes*;] *Say* is sample, a taste. So, in *Sidney*:

" So good a *say* invites the eye
" A little downward to espy——"

Again, in *Holinshed*, p. 847: " He (C. Wolsey) made dukes and erles to serve him of wine, with a *say* taken," &c. To take the *assaie* was the technical term. STEEVENS.

262. Alb. *Save him, save him!*] He desired that Edmund's life might be spared at present, only to obtain his confession, and to convict him openly by his own letter. JOHNSON.

264. —*thou wast not bound to answer*] One of the quartos reads:

——thou *art* not bound to *offer*, &c. STEEVENS.

273. *Monster, know'st thou this paper?*] So the quarto; but the folio:

Most monstrous! O, know'st thou, &c.
JOHNSON.

" Knowest thou these letters?" says Leir to Ragan, in the old anonymous play, when he shews her both her own and her sister's letters, which were written to procure his death. Upon which she snatches the letters and tears them. STEEVENS.

281. *Let us exchange charity.*] Our author by negligence gives his Heathens the sentiments and practices of Christianity. In *Hamlet* there is the same solemn act of final reconciliation, but with exact propriety, for the personages are Christians:

" Exchange

"Exchange forgiveness with me, noble Hamlet," &c. JOHNSON.

This is a hasty observation.—In the Cyropædia of Xenophon, the dying declaration of the Preceptor bears a striking resemblance to "*Father, forgive them, for they know not what they do!*" HENLEY.

286. ——*to scourge us:*] Thus the quartos. The folio reads:

——to *plague* us. STEEVENS.

290. ——*full circle;*——] Quarto, *full circled.* JOHNSON.

302. *That we the pain of death would hourly* bear,
Rather than die at once)———]

The folio reads,

That *we* the pain of death would hourly *die.*

Mr. Pope, whom I have followed, reads,

———————would hourly *bear.*

The quartos give the passage thus:

That *with* the pain of death would hourly *die,*
Rather than die at once—— STEEVENS.

323. *Edg.*] The lines between crotchets are not in the folio. JOHNSON.

323. ——*This would have seem'd a period*
To *such as love not sorrow; but,* another;—
To amplify too *much, would make much more,*
And top extremity!———]

The sense may probably be this. *This would have seemed a period to such as love not sorrow; but—another,* i. e. but I must add *another,* i. e. another period, another

another kind of conclusion to my story, such as will increase the horrors of what has been already told.

So, in *King Richard II:*

I play the torturer, by small and small,
To lengthen out the worst—— STEEVENS.

332. ———*threw* him *on my father*;] The quartos read,

" ———threw *me* on my father."

The modern editors have corrected the passage, as it is now printed. STEEVENS.

347. ——*O! she's dead!*] Omitted in the quartos. STEEVENS.

348. *Who, man, speak?*] The folio reads, *Who dead? Speak man.* STEEVENS.

354. *This judgment*, &c.] If Shakspere had studied Aristotle all his life, he would not perhaps have been able to mark with more precision the distinct operations of *terror* and *pity*. TYRWHITT.

356. *Here comes Kent, sir.*] The manner in which Edgar here mentions Kent, seems to require the lines which are inserted from the first edition in the foregoing scene. JOHNSON.

379. *Give it the captain.*] The quartos read:

———Take my sword, the captain.
Give it the captain. STEEVENS.

384. *That she fordid herself.*] To *fordo*, signifies to *destroy*. It is used again in *Hamlet*, act v:

" ———did, with desperate hand,
" *Fordo* his own life." STEEVENS.

386. ——*Cordelia dead in his arms.*] This princess, according to the old historians, retired with victory from the battle which she conducted in her father's cause, and thereby replaced him on the throne: but in a subsequent one fought against her (after the death of the old king) by the sons of Goneril and Regan, she was taken, and died miserably in prison. The poet found this in history, and was therefore willing to precipitate her death, which he knew had happened but a few years after. The dramatick writers of this age suffered as small a number of their heroes and heroines to escape, as possible; nor could the filial piety of this lady, any more than the innocence of Ophelia, prevail on Shakspere to extend her life beyond her misfortunes. STEEVENS.

394. *Or image*, &c.] These two exclamations are given to Edgar and Albany in the folio, to animate the dialogue, and employ all the persons on the stage; but they are very obscure. JOHNSON.

Or image of that horror?] In the first folio this short speech of Edgar (which seems to be only an addition to the preceding one of Kent) has a full stop at the end. *Is this conclusion*, says Kent, *such as the present turn of affairs seemed to promise? Or is it only*, replies Edgar, *a representation of that horror which we suppose to be real?* A similar expression occurs at the beginning of the play.—*I have told you what I have seen and heard, but faintly; nothing like the* image and horror *of it.* STEEVENS.

It appears to me, that by the *promised end*, Kent does

does not mean that conclusion which the state of their affairs seemed to promise, but the end of the world. In St. Mark's Gospel, when Christ foretells to his disciples the end of the world, and is describing to them the signs that were to precede and mark the approach of our final dissolution, he says, "For in those days *shall be affliction, such as was not from* the beginning of the creation, which God created, unto this time, neither shall be:" and afterwards, he says, "Now the brother shall betray the brother to death; and the father the son; and *children shall rise up against their parents, and shall cause them to be put to death.*" Kent, in contemplating the unexampled scene of exquisite affliction which was then before him, and the unnatural attempt of Goneril and Regan against their father's life, recollects these passages, and asks, "whether that was the end of the world, that had been foretold us?" To which Edgar adds, "or only a representation and resemblance of that horror."

There is evidently an allusion to the same passages in Scripture, in a speech of Gloster's, which he makes in the second scene of the first act:

These late eclipses in the sun, &c.——

If any criticks should urge it as an objection to this explanation, that the persons of the drama are Pagans, and of course unacquainted with the Scriptures, they give Shakspere credit for more accuracy than I fear he possessed. MONCK MASON.

Does not the exclamation (which is uttered in soliloquy by Kent, whilst he is contemplating the dead Cordelia

Cordelia in the arms of her distracted father) refer to the confidence expressed in her letter to himself, "that—seeking to give losses their remedies—she should find a time amidst the enormities of the state, to obtain the full effect of her purpose?"—

"Is this the promised end!"——

As the words *promised end* (supposing this to be their reference in the mouth of Kent) were not addressed to Edgar, there is no necessity for considering them as understood by him in their proper sense: his resumption therefore, or rather adaptation of them, may not only admit, but even require a different interpretation. Mr. Mason's is an ingenious, and may be the true one. For, though the passage of St. Mark which he cites, does NOT refer to *the end of the world* (as he might have learnt from the 30th verse of the same chapter), but to the destruction of Jerusalem and the Jewish state, yet the prediction itself is vulgarly received in the sense to which he applies it.

HENLEY.

395. *Fall, and cease!*] This exclamation of Albany, like the other, may have a meaning affixed to it. He is looking with attention on the pains employed by Lear to recover his child, and knows to what miseries he must survive, when he finds them to be ineffectual. Having these images present to his eyes and imagination, he cries out, *Rather fall, and cease to be, at once, than continue in existence only to be wretched.* So, in *All's Well*, &c. to *cease* is used for to *die*: and

in *Hamlet*, the death of majesty is called "the *cease* of majesty."

Again, in *All's Well that Ends Well*:

"Or, ere they meet, in me, O nature, *cease!*
"Both suffer under this complaint you bring,
"And both shall *cease*, without your remedy."

STEEVENS.

396. *This* feather *stirs*;—] So, in *Vittoria Corombona*, 1612:

"Fetch a looking-glass, see if his breath will not stain it; or pull some *feathers* from my pillow, and lay them to his lips." STEEVENS.

A common experiment of applying a light feather to the lips of a person supposed to be dead, to see whether he breathes. There is the same thought in *Henry IV.* Part II. act iv. sc 4:

————————By his gates of breath
There *lies a downy feather, which stirs not.*

And to express a total stillness in the air, in Donne's poem, called *The Calm*, there is the like sentiment, which Jonson, in his conversation with Drummond of Hawthornden, highly commended:

"————————in one place lay
"*Feathers and dust*, to-day and yesterday."

WHALLEY.

410. *I have seen the day, with my good biting faulchion*
I would have made them skip——]

It is difficult for an author who never peruses his first works, to avoid repeating some of the same thoughts in

in his later productions. What Lear has just said, had been anticipated by Justice Shallow in *The Merry Wives of Windsor:* "I have seen the time with my long sword I would have made you four tall fellows skip like rats." It is again repeated in *Othello:*

"————I have seen the day
"That with this little arm and this good sword
"I have made my way," &c. STEEVENS.

416. *This is a dull sight.*——] This passage is wanting in the quartos. STEEVENS.

423. ——*of difference and decay,*] Decay for misfortunes. WARBURTON.

The quartos read:

"That from your *life* of difference and decay."
STEEVENS.

427. ————fore-doom'd *themselves,*] Thus the quartos. The folio reads——*fordone.*

Have *fore-doom'd themselves* is—have anticipated their own doom. To *fordo* is to destroy. STEEVENS.

430. ——*he* says.] The quartos read——he *sees,* which may be right. STEEVENS.

436. *What comfort to this* great decay, *may come,*] This *great decay* is Lear, whom Shakspere poetically calls so, and means the same as if he had said, *this piece of decay'd royalty,* this *ruin'd majesty.* STEEVENS.

A preceding passage, in which Gloster laments Lear's frenzy, fully supports Mr. Steevens's interpretation:

"*O, ruin'd piece of nature!* This great world
"Shall so wear out to nought." MALONE.

439. ——————*You, to your rights;*
With boot, and such addition as your honours
Have more than merited.——————]

These lines are addressed to Kent as well as to Edgar, else the word *honours* would not have been in the plural number. By *honours* is meant *honourable conduct.*

MONCK MASON.

440. *With boot,*—] With advantage, with increase.

JOHNSON.

444. *And my poor fool is hang'd!*——] This is an expression of tenderness for his dead Cordelia (not his fool, as some have thought), on whose lips he is still intent, and dies away while he is searching for life there.

Poor fool, in the age of Shakspere, was an expression of endearment.

I may add, that *the Fool* of Lear was long ago forgotten. Having filled the space allotted him in the arrangement of the play, he appears to have been silently withdrawn in the 6th scene of the third act.—That the thoughts of a father, in the bitterest of all moments, while his favourite child lay dead in his arms, should recur to the antick who had formerly diverted him, has somewhat in it that I cannot reconcile to the idea of genuine sorrow and despair.

Besides this, Cordelia was recently hanged; but we know not that the *Fool* had suffered in the same manner, nor can imagine why he should. The party adverse to Lear was little interested in the fate of his jester. The only use of him was to contrast and alleviate

alleviate the sorrows of his master; and that purpose being fully answered, the poet's solicitude about him was at an end.

The term—*poor fool*, might indeed have misbecome the mouth of a vassal commiserating the untimely end of a princess, but has no impropriety when used by a weak, old, distracted king; in whose mind the distinctions of nature only survive, while he is uttering his last frantick exclamations over a murdered daughter.

Should the foregoing remark, however, be thought erroneous, the reader will forgive it, as it serves to introduce some contradictory observations from a critick, in whose taste and judgment too much confidence cannot easily be placed. STEEVENS.

I confess, I am one of those who *have thought* that Lear means his *Fool*, and not *Cordelia*. If he means *Cordelia*, then what I have always considered as a beauty, is of the same kind as the accidental stroke of the pencil that produced the foam.—Lear's affectionate remembrance of the *Fool* in this place, I used to think, was one of those strokes of genius, or of nature, which are so often found in Shakspere, and in him only.

Lear appears to have a particular affection for this *Fool*, whose fidelity in attending him, and endeavouring to divert him in his distress, seems to deserve all his kindness.

Poor fool and knave, says he, in the midst of the thunder-storm, *I have one part in my heart that's sorry yet for thee.*

It

It does not therefore appear to me, to be allowing too much consequence to the *Fool*, in making Lear bestow a thought on him, even when in still greater distress. Lear is represented as a good-natured, passionate, and rather weak old man; it is the old age of a cocker'd spoilt boy. There is no impropriety in giving to such a character those tender domestick affections, which would ill become a more heroick character, such as Othello, Macbeth, or Richard III.

The words—*No, no, no life*; I suppose to be spoken, not tenderly, but with passion: Let nothing now live—let there be universal destruction;—*Why should a dog, a horse, a rat have life, and thou no breath at all?*

It may be observed, that as there was a necessity, the necessity of propriety at least, that this *Fool*, the favourite of the author, of Lear, and consequently of the audience, should not be lost or forgot, it ought to be known what became of him.—However, it must be acknowledged, that we cannot infer much from thence; Shakspere is not always attentive to finish the figures of his groups.

I have only to add, that if an actor, by adopting the interpretation mentioned above, of applying the words *poor fool* to Cordelia, the audience would, I should imagine, think it a strange mode of expressing the grief and affection of a father for his dead daughter, and that daughter a queen.——The words *poor fool*, are undoubtedly expressive of endearment; and Shakspere himself, in another place, speaking of a dying animal, calls it *poor dappled fool*: but it never is, nor never

never can be used with any degree of propriety, but to commiserate some very inferior object, which may be loved, without much esteem or respect.

Sir JOSHUA REYNOLDS.

448. *Pray you, undo this button,*——] The Rev. Dr. J. Warton judiciously observes, that the swelling and heaving of the heart is described by *this* most expressive circumstance.

So, in the *Honest Lawyer*, 1616:

"———oh my heart!——

"It beats so it has *broke my buttons.*"

Again, in *King Richard III:*

"————Ah, cut my lace asunder,

"That my pent heart may have some scope to beat,

"Or else I swoon with this dead-killing news!"

Again, in *The Winter's Tale:*

"O, cut my lace; lest my heart, cracking it,

"Break too!"————

and, as Mr. Malone adds, from N. Field's *A Woman's a Weathercock*, 1612:

"———swell heart! *buttons* fly open!

"Thanks, gentle doublet, else my heart had broke." STEEVENS.

455. —*this* tough *world.*] Thus all the old copies. Mr. Pope changed it to *rough*, but, perhaps, without necessity. This *tough* world is this *obdurate rigid* world. STEEVENS.

————*I must not say, no.*] The modern editors have supposed that Kent expires after he has repeated these

these two last lines; but the speech rather appears to be meant for a despairing than a dying man; and as the old editions give no marginal direction for his death, I have forborn to insert any.

I take this opportunity of retracting a declaration which I had formerly made on the faith of another person, viz. that the quartos, 1608, were exactly alike. I have since discovered that they vary one from another in many instances. STEEVENS.

The second folio, at the end of this speech, has the word—*Dyes*, in the margin. REMARKS.

465. *The weight of this sad time*, &c.] This speech, from the authority of the old quarto, is rightly placed to Albany: in the edition by the players, it is given to Edgar, by whom, I doubt not, it was of custom spoken. And the case was this: he who played Edgar, being a more favourite actor than he who performed Albany, in spite of decorum it was thought proper he should have the last word. THEOBALD.

THE END.